JULY 1939

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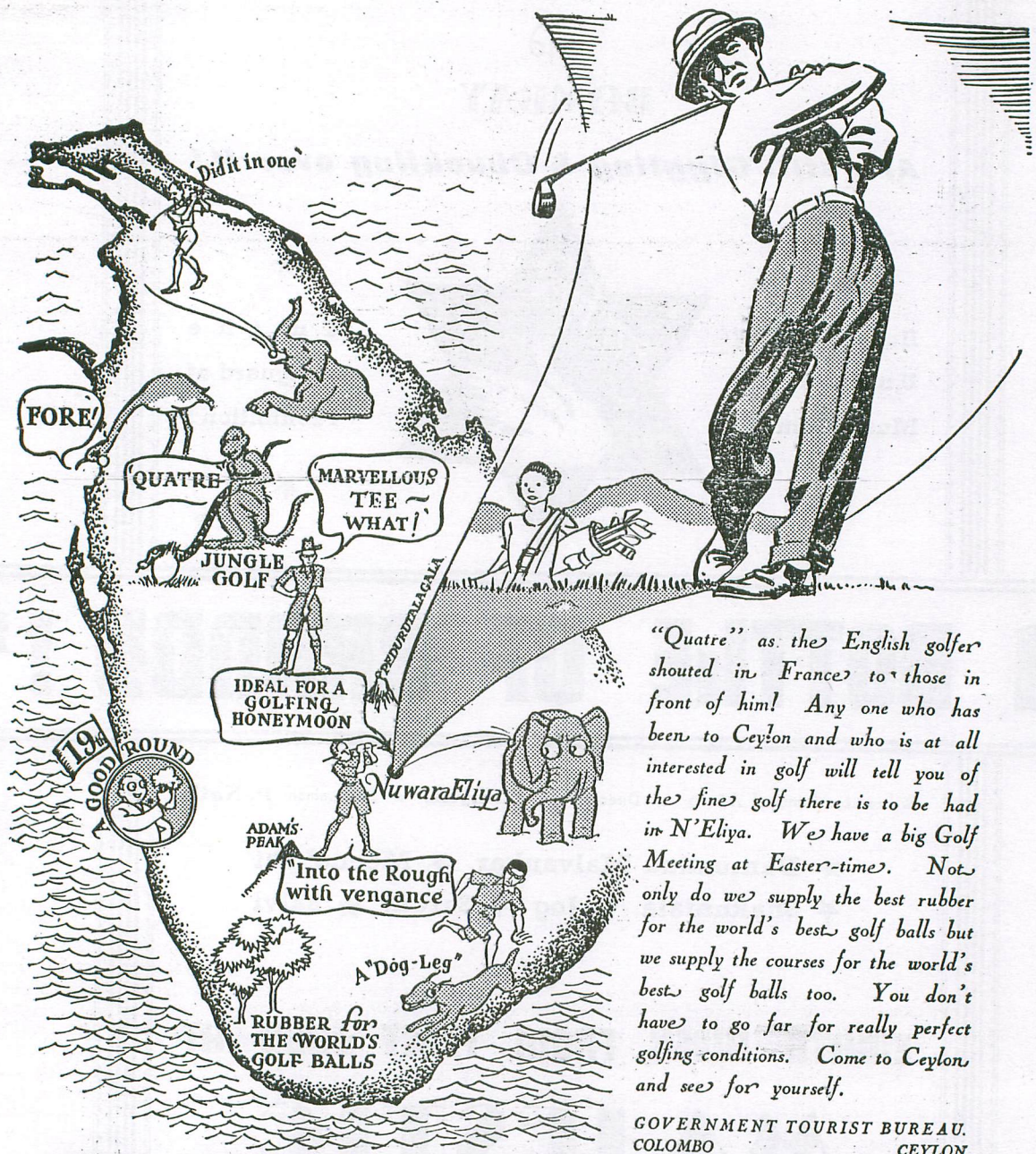

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GIRL ON THE COVER

Devika Rani

STOP PRESS

Ranjit's Great Film

SANT TULSIDAS

(in Marathi)

had an unprecedented premiere at Royal Opera House on Saturday 24th June when it was inaugurated by Director Shantaram of Prabhat Film Co.

filmindia

Proprietors: Filmindia Publications Ltd., 104, Apollo Street, Fort, Bombay

Editor: **BABURAO PATEL**

Vol. 5 JULY 1939 No. 7

I Accuse Dr. Gilder

The Honourable Dr. M. D. D. Gilder is our Minister of Health and Excise for the Government of Bombay. His primary duty is to safeguard the health of the people of the Presidency by taking strong measures to prevent the spread of disease. As a responsible minister enjoying the confidence of the people, he needs no reminder about the discharge of his duties. But after several reminders, I find him silent.

I have before me the Municipal mortality figures from January 1939 to April 1939. I find that 10,215 persons have died in the City during four months. Over sixty per cent of these—nearly 6,400—have died of contagious and infectious diseases—diseases which could be communicated by touch in a crowded place—and particularly in our theatres.

Some of the diseases which are compulsorily notifiable by the Medical Practitioners to the Municipal authorities are: Plague, Small Pox, Yellow Fever, Diphtheria, Typhus, Tuberculosis, Leprosy, Influenza and Scarlet Fever. And all these diseases can be easily acquired in a crowded place like a cinema theatre.

Perhaps to safeguard against the contagion of these diseases the Government framed the following regulation in the Rules and Regulations for Places of Public Amusement: **"Rule No. 154 reads as follows: All parts of such premises shall be properly and sufficiently ventilated. Cinema theatres should be completely cleaned, swept out and flushed with air once between the hours of 8 and 9-30 p.m. when shows are given successively from 5-30 to 12-30 or longer."**

In Bombay, cinema shows are given from 1-30 p.m. to 12-30 a.m. on Saturdays, Sundays and Holidays—a continuous span of 11 hours and on days when the theatres are packed to capacity. On the other week days shows are given from 3-30 to 12-30 again a non-stop span of nine hours.

As the Indian pictures are lengthy affairs, the interval between the shows is hardly seven minutes—which seven minutes are utilized in pushing out the crowds of the previous show and accommodating the rush of the next one. This has been going on in Bombay ever since the very first cinema was opened. Where then is the time for the theatres to be **"completely cleaned, swept out and flushed with air once between the hours of 8 and 9-30 p.m."?** . As matters actually stand to-day, exactly between the said hours of 8 and 9-30 the second show on week days is in full swing and the Regulation No. 154 is observed in breach.

The result is that 6,400 persons have died of infectious diseases during four months. I wonder why there should be this pretence of placing Rule No. 154 in the Book of Regulations. Why not scrap it?

I am prepared to take Dr. Gilder round and prove to him the accuracy of my statements. I am prepared to prove to him that several theatres in the city are no better than pigsties, dirty and ill-ventilated hot houses for breeding disease. I am prepared to prove to him that people paying for entertainment are suffocated and that the audience of one show pushes out the audience of the previous one. I am prepared to prove to him that some of the theatres have not been "completely cleaned, swept out and flushed with air" for years. And Dr. Gilder will not need a microscope to discover dried layers of spittle and a heavy sprinkling of cigarette ends.

But all this, provided the Doctor who is busy emptying liquor bottles and cleaning them, finds time. But he must some day find time for this job which is more humanitarian than that of enforcing prohibition.

TELL US ANOTHER, KIKUBHAI!

"We will all welcome Mr. Patel urging the producers to make the "Crime" pictures more rational, more educative and more moral, than they are today"—says Kikubhai Desai, proprietor of Paramount Pictures and producer-director of "Golden Gang", obviously a crime theme, in defence of Crime pictures—(elsewhere in this issue). And yet—

I am not surprised that Mr. Kikubhai Desai, himself a wholesale producer of crime pictures, has taken courage in his two hands and flirted with the pen to defend his own creations.

I have yet to meet the producer who has honestly admitted that what he produced was all wrong and should not have seen the light of day. And I have been fifteen years in this industry.

When intelligence is stretched from end to end to justify unblushing plagiarism, as some producers do with the help of hired pens, how can one expect enough sportsmanship from producers to own up faults?

It has been so with the producers all over the world and those in India are no exception.

Those experts of criminology, of course according to Kikubhai, who state that a criminal is born, have like Kikubhai again, to sell something—their books on crime.

Even assuming, for sake of an argument, that a criminal is after all born, does it behove the Indian producers to provide a further training in crime by producing crime pictures?

I would willingly support the "Crime Doesn't Pay" series produced by Metro-Goldwyn-Mayer. This is a real anti-crime work as those

shorts generally begin after the crime is committed, and while condemning the criminal acts, exposes and glorifies the methods of detection of crime. They never stress how crime is actually committed.

Besides, in all these shorts, the fear of being caught and punished is so much exploited by making the criminal run about for shelter from place to place with the police whistle constantly ringing in his head, hiding in pig-sties and stables, penniless and begging for bread that it achieves one significant psychological effect in the minds of the onlookers that the life of a criminal is miserable and unfortunate.

Do Kikubhai's pictures produce that effect? I doubt.

In his article, Pete Harrison, the famous American critic says: **"If anyone should tell you that this type of pictures does not influence the minds of young boys adversely, because the criminal is punished in the end, tell him to have his head examined by a psychiatrist. You can't show to young minds the commission of crimes for several reels continuously and expect the influence of their seeing crime committed to be effaced just because the criminal is punished for his misdeeds in the last reel."**

I still state that crime pictures, as they are at present produced in India, propagate and glorify crime and it is a poor argument to say that crime was committed in the country even before such pictures were produced in India.

What I object to is MORE CRIME which our producers unwittingly sponsor with their crime school of production.

It is high time that our producers recognize the social significance of a picture and use this all powerful instrument for the good of the society.

We are being disciplined into a nation of non-violent non-cooperators while on the screen we are being taught to enjoy the impotent thrill of using dummy revolvers. How strange?

I admit that it needs intelligence to produce better pictures than the crime variety and that, indeed, seems to be the reason why certain producers continue to produce crime pictures.

BABURAO PATEL.

OUTSIDE INDIA

A Review by the Editor

K. A. ABBAS

"Fascinating"—that is my verdict on Ahmad Abbas' first book "OUTSIDE INDIA". In over 250 pages this young author—but an old journalist—takes his readers on a 25,000 miles tour of the world and like a skilful guide keeps them well informed and deeply interested in men, things and happenings.

One is amazed at the different angles from which Abbas looks at new life in the places he visited. Beginning with his socialist outlook, he quickly riddles imperialism with his natural sarcasm—ridicules capitalists—fights for the underdogs—likes beautiful towns but looks upon big buildings as monumental reminders of capitalism —and ultimately reaches the "taxi-dancers" of Shanghai and describes their lusty profession from a safe distance but in a language that creates a thirst for romance.

"Seven Days in Hollywood" is one of the most interesting chapters—and you must read the book to see what Abbas has done to Hollywood.

"Roving reporters like Abbas must not be allowed to move about so freely"—that is what you will think.

The book is priced at Rs. 2-8-0 and is published by the Hali Publishing House, Delhi and sold by all booksellers.

BABURAO PATEL.

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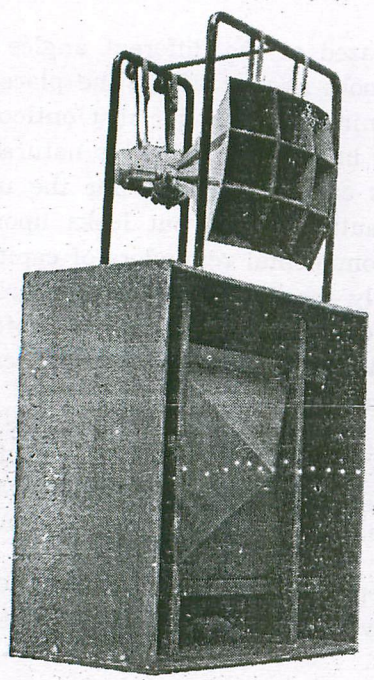

- ROXY TALKIES - - Hyderabad (Sind)
- NISHAT TALKIES, - - - Bombay
- PRABHAT TALKIES - - - Bhusawal
- SAROSH TALKIES - - - Ahmednagar
- SHREE SHARDA TALKIES - - Ratlam
- SARASWATI TALKIES - - Masulipatam
- VIJAYASHANKER TALKIES - - Kopargaon
- SHREE MAHALAKSHMI TALKIES - Gadag
- PRABHAT TALKIES - - Bassein

and

- SARASWATHI STORES - - Madras

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Shots from "Vande Mataram" a social picture in Telugu produced by Vauhini Pictures.

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

TEN YEARS OF SMILES AND SIGHS!

Two leading producing companies in Western India celebrated a decade of film production in the last month. I refer to the Prabhat and the Ranjit Film companies which have just completed 10 years of their existence.

The two celebrations presented a marked contrast to the onlooker. The Ranjit Studio organized a huge social function at which the large staff of studio workers, technicians and artistes congratulated the two partners of Ranjit—Sardar Chandulal Shah and Miss Gohar—on their unique success as producers and thanked them for the affectionate treatment and the comradery provided during the ten years of a glorious struggle.

The proceedings were marked with a heavy sprinkling of sentiment and when Miss Gohar stood to thank the studio workers, she was visibly moved and the tears kept her words a willing and sincere company. Sardar Chandulal Shah replied in suitable terms and said that the prosperity of the company was the prize of the labour of the workers. Beautiful sentiments which would gladden the heart of any stern socialist! This is not the time to review how they take practical shape in actual life.

In tragic contrast with the smiling social of Ranjit, was the subdued celebration of 10 years of devotion to Art at the Prabhat studio.

In deep mourning, owing to the recent death of Ram, a younger brother of Shantaram and the enthusiastic comrade of all, the Prabhat staff seemed to search for Ram and not finding him remained silent and resigned.

The day seemed to be more appropriate to remember the departure of that affectionate youth than to glorify the commercial success of an institution.

In solemn silence, the holy puja of Satyanarayan was gone through—silence which eloquently suggested that the Holy Spirit had taken one precious flower of youth for His own worship to a land which has an existence only in the faith and imagination of the human being.

The joy of success in Shantaram's life was shadowed by the deep grief of a tragedy, he can never forget. Are life's prizes given to humanity so grudgingly that sorrow should push a smile out from the human face with so grim a gesture and at a time when a man feels that he has achieved something and looks forward to a quiet day of sunshine? That is Divinity—at once cruel and kind and therefore inscrutable.

My thoughts fly back to Shantaram's old and loving parents who have bravely gone through a hard life. God bless these old souls! Only 15 years back the family salted their bread with their daily sweat with the same simplicity and optimism which we find in them to-day with Prabhat at the peak of its glory.

Rajaram Bapu as the old father was called by everyone in the rural town of Kolhapur, was often seen struggling with his sons to live up to the highest standard of citizenship. Theirs was a beautiful symphony of honest purpose and hard work wedded to the grim necessity of living.

How cruel must be Fate, to wrest a smile and add a sigh to those aged faces on the last lap of their journey? Destiny!

We wish both Prabhat and Ranjit a speedy and glorious Silver Jubilee.

DISHONEST SELLING!

Some Indian producers and distributors seem to be indulging in very amusing methods of publicity, when we find them selling some rotten pictures with the photos of our revered national leaders in the public shop window.

Our national leaders seem to have become the 'stars' and taken the place of "Bibbos and Mayas" of the film industry.

One publicity manager in particular revels in this type of publicity. Probably he has nothing better to sell than the national reputations of our leaders.

This enterprising man has made even the Viceroy sit in company with a studio girl and the advertisement naturally gave an impression that the Viceroy had worked as the hero—and the girl—his heroine.

Seeing Mahatma Gandhi, Pandit Jawaharlal, Babu Rajendra Prasad, Babu Subhas Chandra and other national leaders in picture advertisements has become an everyday feature in the dailies now-a-days, especially when this particular publicity man is loose.

I want to know whether this is fair? I want to know whether this is honest? I want to know whether our producers wish to sell their films thus?

If our national leaders are to be made as cheap as that and placed in the public shop window for "Mother and Mill" subjects, a time will come when there will be no audience even for the political platforms of these leaders.

This slander of our leaders must stop. What are the different associations doing? Can't they realize that this is dishonest selling?

A WARNING IN TIME

It has been brought to the notice of the management of Filmindia Publications Ltd., that several agents of "filmindia" in distant parts of the country, maintain circulating libraries and along with other papers, "filmindia" is also circulated to the members.

This is unfair and dishonest, because those copies which are circulated are returned to us in bad condition as unsolds. In a certain case which we traced, an agent circulated a single copy to 23 persons in a month and cleared Re. 1-7-0 at one anna per man and in addition got a refund of the cost from us.

We are openly issuing this warning so that readers may help such agents to recover their conscience and honesty.

Another bad habit some of these news agents have, is to allow the outstandings to pile up and not pay, even after several reminders. And when we stop supplies, they tell their customers that the paper has stopped publication.

So next time, readers find that their news agent has no supply of "filmindia", they should ask the agent to remit the outstandings or write to us the name of another man who is a better businessman.

People who subscribe "filmindia" directly are very happy in this respect. They pay a rupee less over the whole year—get their copy in a special thick envelope and in good condition and at their own door and also receive special attention when they correspond with us. And in addition, we know them personally.

So, in towns where the agents are irregular, it would not be a bad plan for readers to become subscribers.

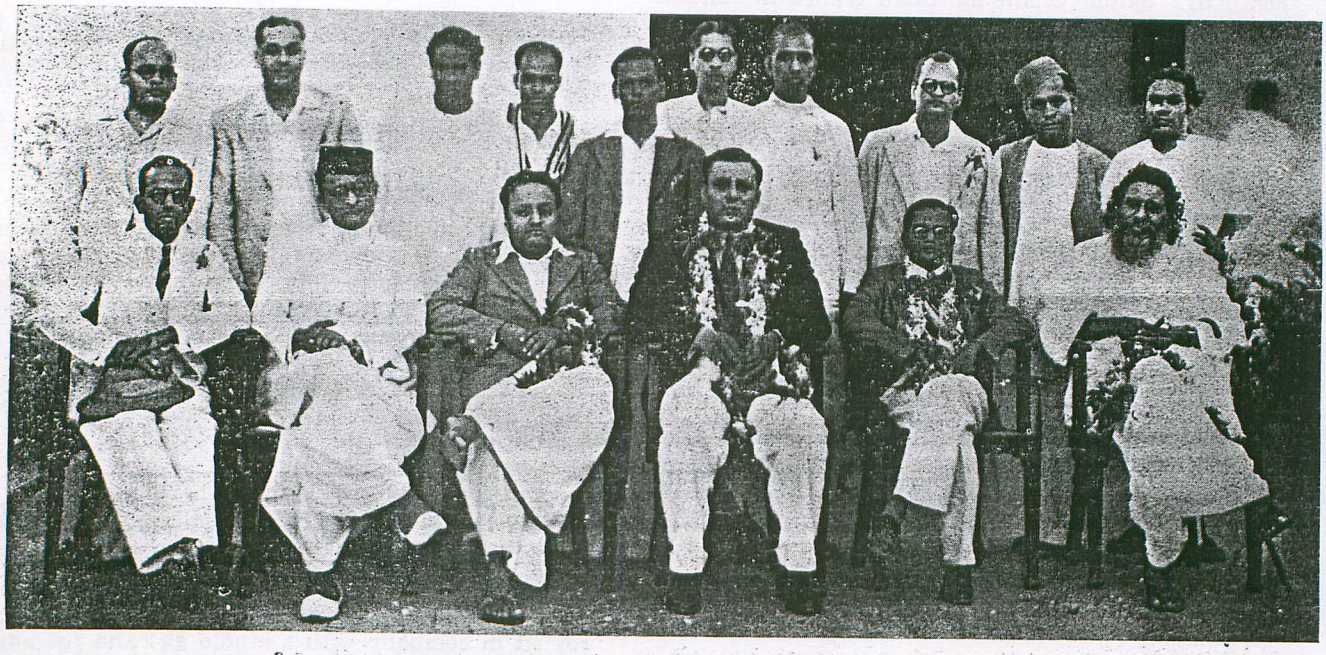
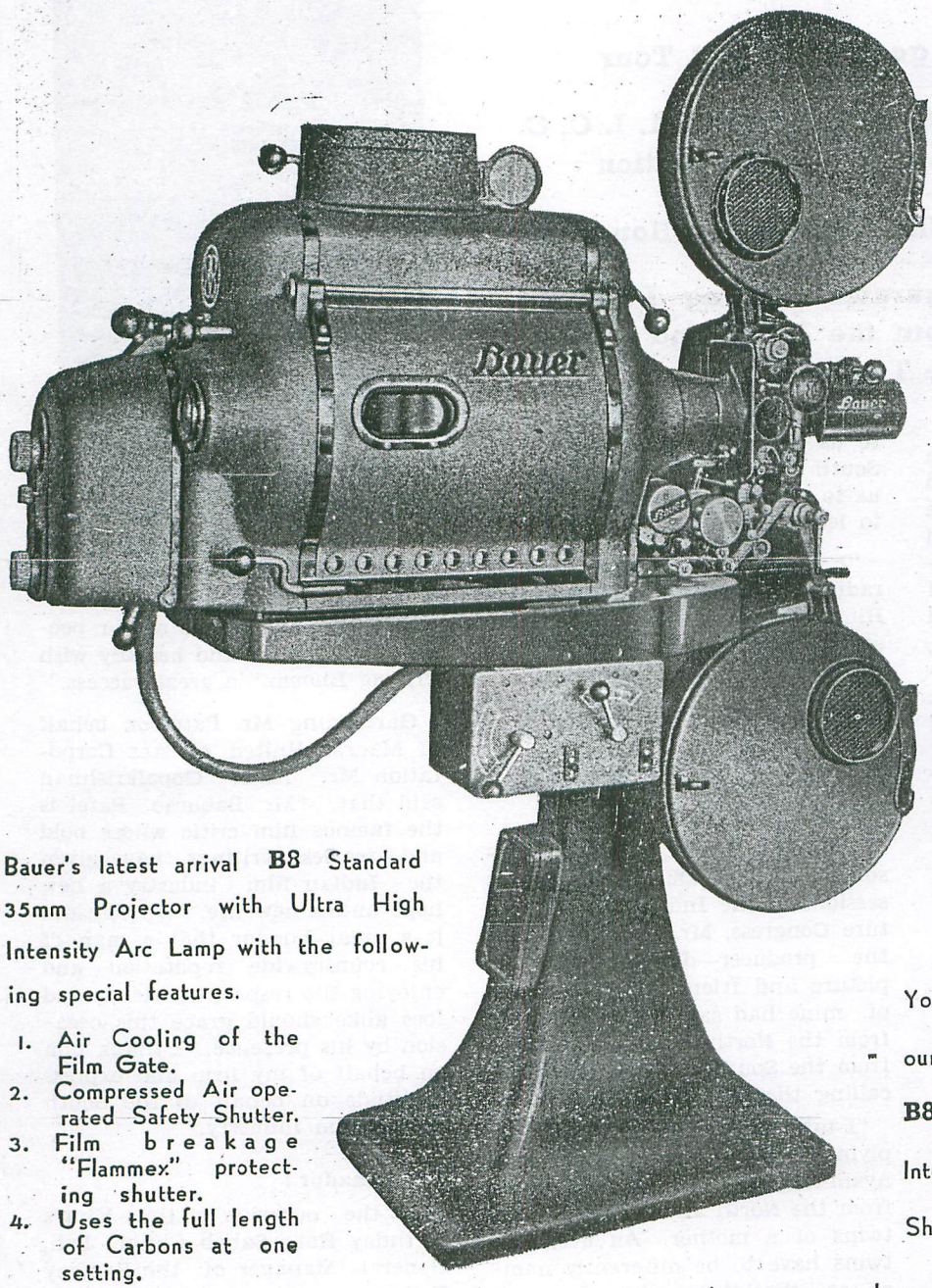


Photo taken on the occasion of the opening ceremony of "Thyag Bhoomi" by Mr. Baburao Patel, President of the Film Journalists' Association of India at the Plaza Talkies, Bombay. Seated in the centre: Mr. Baburao Patel. To his right: Mr. K. Subramanyam and to his left: Mr. Kevalchand Mehta

Bauer MARCHES ON!



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Notes and News—

Baburao Patel goes on World Tour

Anti-Indian Film Agitation in the A. I. C. C. Mr. Satyamurti to Move Resolution

Bombay Talkies' Chief Executive Honoured

Baburao Patel Inaugurates "Thyag Bhoomi" Says: "People from the North and South Are Twins"

Rai Bahadur Chunilal, General Manager, Bombay Talkies Ltd.

An Excellent Tamil Picture

"This picture has given me a very pleasant surprise. I had never thought that any of the South Indian films had reached this standard of all-India recognition. But in "Thyag Bhoomi", I find excellent technique, beautiful photography and slick direction, not to mention an emotionally intense story written by the famous South Indian writer, Kalki" said Mr. Baburao Patel the President of the Film Journalists' Association of India and Editor of 'Filmindia' while inaugurating the Tamil picture produced by Madras United Artistes Corporation at the Plaza Cinema in Bombay.

"Hitherto only morning shows were allowed for Tamil and Telugu talkies as the Cinema owners could not run the risk of a loss in running such pictures for a full week."

"After seeing 'Thyag Bhoomi' I am sure that their enterprise will not only be justified but will prove a paying proposition".

Admitting the stern necessity of adopting Hindusthani as the national language of India, Mr. Patel continued "While I desire that in time to come we should have all our pictures in Hindusthani. I still think that at this stage talkies in the provincial languages like Tamil, Telugu, Marathi or Bengali should not be discouraged. A language is a cultural link between two provinces and this ancient Tamil language can also pass on to us the cultural heritage of the South in sufficient measure for us to appreciate and if necessary to learn some good things."

"I therefore disagree with those radical reformists who insist on Hindusthani at the expense of several provincial languages in all walks of life. While Hindusthani can be the national language of the country, I think a happy mean may be suffered by permitting the provincial languages to do their cultural work."

"And now, I refer to a small personal matter. During the recent sessions of the Indian Motion Picture Congress, Mr. Subramanyam the producer—director of this picture and friend and colleague of mine had said that the people from the North always kept those from the South at arm's length by calling them South Indians."

"I take this opportunity of replying to my friend Mr. Subramanyam that it is not so. People from the North and South are like twins of a mother. An even the twins have to be differently named, so that the mother can call them in her hour of need."

"To us South Indians are as dear as the people from this province. As a journalist, I have numerous South Indian friends and colleagues, who are of great help to me from day to day and some of them are brilliant journalists."

"I therefore hasten to remove any misunderstanding on this account from the minds of our people of the South and heartily wish "Thyag Bhoomi" a great success."

Garlanding Mr. Patel on behalf of Madras United Artistes Corporation Mr. K. S. Gopalkrishnan said that, "Mr. Baburao Patel is the famous film critic whose bold and fearless writings have given the Indian film industry a new hope and a new life. We consider it a great honour that a man of his countrywide reputation and enjoying the respect of friends and foes alike should grace this occasion by his presence. I thank him on behalf of my firm and express gratitude on behalf of the South Indian film industry."

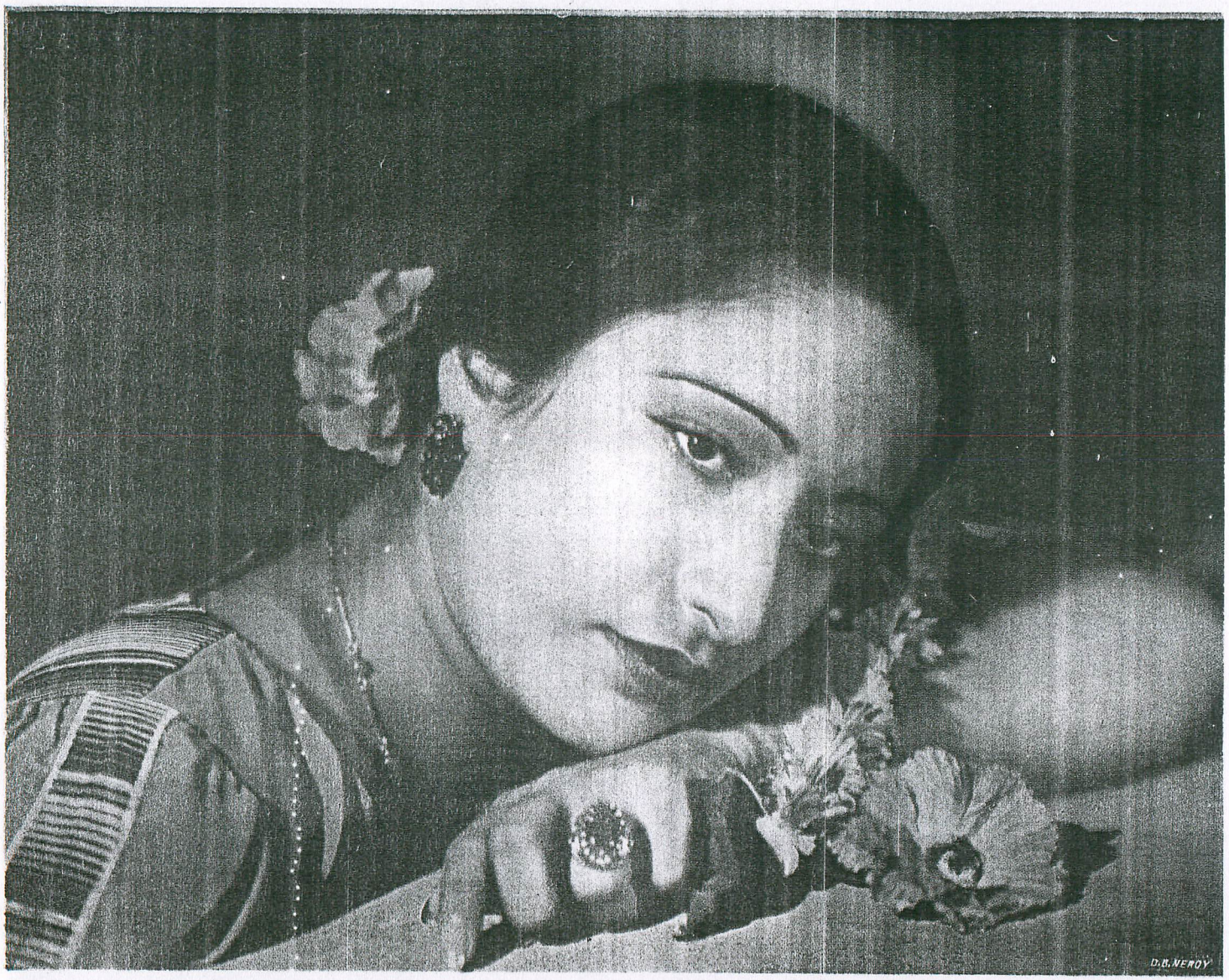
Rai Bahadur !

On the occasion of the King's Birthday Rai Saheb Chuni Lall, General Manager of the Bombay Talkies was honoured with the title of "Rai Bahadur". We heartily congratulate Rai Bahadur Chuni Lall.

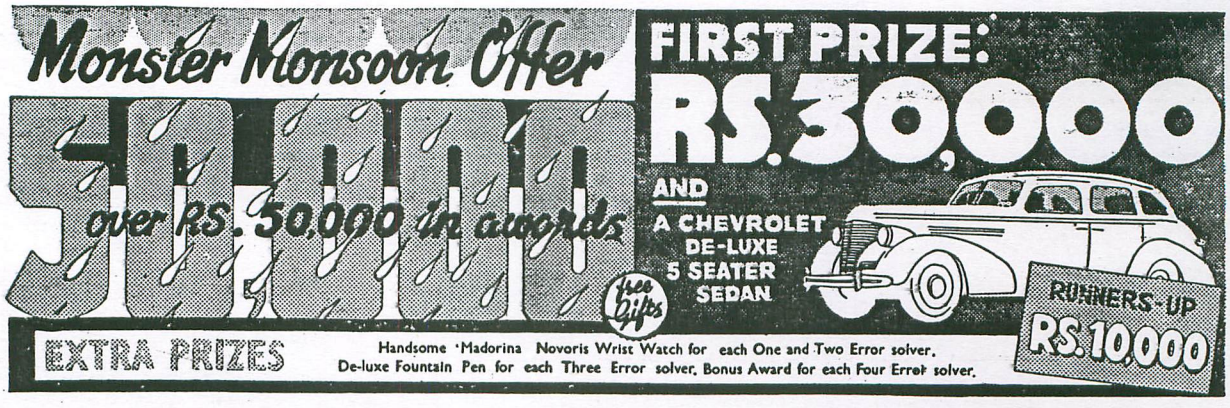
Anti-Indian Film Resolution

Mr. S. Satyamurti M. L. A. has given notice to the Secretary, All India Congress Committee that he would be moving a resolution against anti-Indian films (as pass-

(*Continued on page 42*)



BIBBO the well-known Sagar star appears in their latest social picture "Sadhana", which is shortly coming to the screen.



"COMMONSENSE CROSSWORD" No. 152

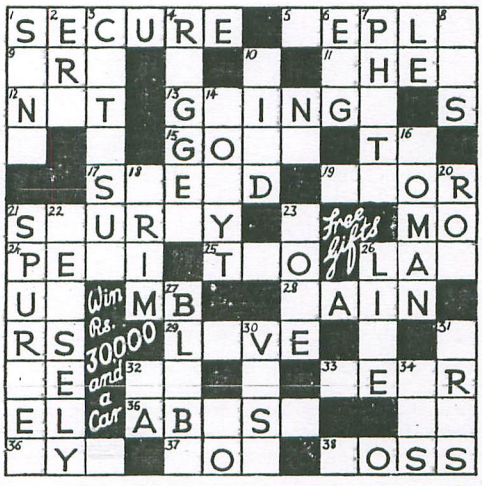
This Monster Offer brings you a golden opportunity of winning a tidy fortune and a de-luxe Chevrolet 5-seater Sedan. In the event of a tie, or if you prefer it, an extra cash sum will be awarded in lieu of the handsome car. The huge sum of Rs. 10,000 will be divided amongst Runners-up and the unlimited Extra Prizes extend to every solver who submits an entry containing four or fewer errors. *In addition a most useful Free Gift will be available to every entrant.* **Remember, somebody *must* win the gigantic First Prize and that somebody may well be you. Sufficient care in studying the Clues is all that is needed—for which reason you will be wise to take full advantage of the Practice Square below :**

CLUES ACROSS

1. Winning First Prize in this Competition will help to make your future this
5. Alas! we often think of an apt one too late
9. Anger
11. Indian butter
12. Meshed fabric
13. Term of contempt for an Anglo-American
15. Departed
17. This should not be allowed in busy city thoroughfares
19. As a lover this type of man seldom appeals greatly to a young woman
21. Vigorous
24. A fairy
25. This word always denotes more than one
26. Many an apparently stupid one proves quite sensible when examined
28. It is often in this that we rebel against fate
29. Rare indeed is the person who is able to do this unselfishly
33. Wilful and self-centred woman is often surprisingly submissive to man who is this to her
35. Openly to "——" a proud and sensitive youth is apt to make him keenly resentful
36. Colour
37. A drunkard
38. No matter how hard a young man works his progress depends to a large extent on his this

CLOSING DATE JULY 13th.

N.B.—The Entry Fee in this Competition is Re. 1 per Entry Square and Entry Squares will be published in the issues of June 18th, 25th and July 2nd.



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ONLY ENTRY SQUARES CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of June 18th, 25th or July 2nd will be accepted.

CLUES DOWN

1. Jealous reproach from his beloved naturally makes an ardent wooer's heart do this
2. Before
3. Jumbled spelling of *crusted*
4. Women are prone to feel sympathetic towards men of this appearance
6. No one knows which came first, the chicken or this!
7. Taken by the camera
8. The answer to this is definitely in the affirmative
10. As a rule it is doubtless better to marry a person of one's own this
14. Jumbled spelling of *toyer*
16. Early history of England records the influence of many a wise one
18. Warm interest in a particular man sometimes makes a careless girl become this
20. Nowadays enlightened parents endeavour to avoid this when correcting difficult child
21. Being this by woman he loves sometimes greatly strengthens irresponsible young man's character
22. When furious we are apt to express ourselves thus
23. Personal tragedy often has the effect of making us do this
26. Persons of retiring disposition usually "——" a quiet life
27. What a child usually does when frightened by threats
30. Of great extent
31. Weapons of war
32. For a baby to be deprived of this parent is undeniably tragic
34. Stupid fellow

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: C. S. Naidu (Betul)

Where do the stars get their dresses—their own or from the producers?

In social pictures the big-salaried stars often use their own wardrobe. But in costume pictures, the dresses are supplied by the studios. In all other circumstances, the producers supply the costumes.

From: Hulasee Gobin (Durban)

In Wadia's stunt pictures, I have noticed that whenever Master Mahomed, Harischandra or any of their fighting actors deliver a punch, it doesn't sound like the one we hear in the Western thrillers?

It is a milk punch.

From: A. Sundareshwar, (Anantapur)

What is the average cost of production of a Hindi or a Telugu film?

The average cost of an average good film either in Hindi or Telugu should not exceed Rs. 70,000. Any money spent over this amount is generally a personal waste and involves items which can not see the light of day.

From: N. Ahmed (Dibrugarh)

Why do my parents get angry when I go to see a film?

Because in their time, there were no pictures. Why not introduce these old folks to Devika Rani and Leela Desai. I am sure they will change their views.

From: Manohar Rao Tatke (Damoh)

Does Meera resemble Shanta Apte?

Meera has still to do what Shanta did. This point therefore can not be determined just yet. Let us wait sometime more.

From: Max Brothers (Durban)

Why is Padma Devi known as the "Colour Queen of India"?

Because she worked as the heroine in "Kisan Kanya" the first colour picture of India.

From: Colluru Hanumantharao (Vizagapatam)

May I know whether any of the Indian Universities have a training course in any department of the film industry?

Not yet! But the Indian Motion Picture Congress is trying to enlist the sympathy of some of the Universities and Provincial Governments by asking for scholarship and training abroad. You forget that we are still a nation of slaves, if at all slaves can have a nation of their own.

From: Abdulla (Tellicherry)

Why does an actress' name stand before an actor's?

What do you mean by 'before'. If you mean the preference given in publicity, I think it is the eternal homage paid by man to the weaker sex, which chivalry, by the way, the fair sex exploits to the full. Even Eve had better publicity than Adam. So, you see, the trouble is chronic and it is no use complaining.

From: Feroze H. Khan (Hyderabad, Deccan)

In my opinion Maya is deteriorating. Why don't you encourage her through "Filmindia"?

I am always anxious to give a good break to promising talent like Maya. In fact, her first publicity break was given by me. But artistes must be built up by the studios by casting them correctly and in suitable stories. I think Maya has suffered a lot in this respect in the recent Sagar pictures. Personally, I like Maya as a film artiste, but the poor girl will need plenty of nursing if she is ever to become a big star.

From: M. V. Naidu (Nellore)

Kindly let me know the following details about John Cavas, the Wadia actor: (1) How many pictures has he worked in; (2) His Caste; (3) Married or not; (4) Age; (5) Height; (6) Weight; (7) Neck; (8) Chest (Normal), Chest (expanded); (9) Waist; (10) Thigh; (11) Calf; (12) Ankle; (13) Biceps; (14) Forearm and (15) Wrist?

What do you take me for? A tailor?

From: A. S. P. Bhimji (Dar-es-Salaam)

What contribution has the Indian film industry made to relieve unemployment and poverty?

Our film industry regularly employs over 40,000 people—pays lakhs every year in salaries—buys and maintains motor cars for film stars and in addition supports other subsidiary trades and professions, not to mention the entertainment provided in unemployed hours.

It is rumoured that Mr. Sohrab Mody has been awarded a gold medal by the Cinema Reform League. Is this true? And who, what and where is this Cinema Reform League?

Who, what and where? There, in these three words you have answered your own question.

From: R. M. Haridas (Amraoti)

Hindu-Muslim unity is the problem of problems in our country and yet our producers do not produce any pictures on this subject. Why?

Our producers are afraid of the Muslims. And ask the Muslims why! If you read some Urdu papers from Delhi, especially when a Muslim subject is on the screen, you will know why. After all producers are not running studios for charity. They must earn if the nation is to be given the correct type of entertainment. Unfortunately the Muslim community, because of a few mischief mongers, loses a golden chance of broadcasting its historic or present day social culture and thereby loses the film as an instrument of powerful propaganda. The better people in all the communities do want Muslim pictures—but—

From: Romilla (of "Cyclewalli") Bombay

I was absolutely amazed to read in your magazine that my age is 22. My age is 18, Pramilla's is 22.

With a single letter she has knocked off four years from her own and given four to her sister. Oh, Romilla!

From: H. S. Hanspal (Nagpur)

Please recommend some books on film direction. There is no particular book on film direction. In fact, no one has yet ventured to write one. But I suggest your reading the following books:

"Art & Prudence" by M. J. Adler

"The Art of Film Production" by A. Buchanan

"On Film Technique" by V. I. Pudovkin.

You can order them through any well known book-seller.

From: Swaroop (Bangalore)

How is that inspite of your criticism Shantaram still completes hardly two pictures a year? And you talk about his "enterprising spirit"!

I think Shantaram should answer this question. We all want more pictures from Prabhat but——

From: P. G. Menon (Bombay)

"Adhikar" has been declared the best picture of 1938 by the film critics. What will Karaka think of this decision? Will you please ask him not to be discouraged by this, but start writing another book on the "Elements of Film Criticism" if he has already completed his "Handbook on Film Direction"?

It will take a lot more than this to discourage Dossoo Karaka. You forget that he has been a President of the Oxford Union.

From: S. P. Joshi (Karachi)

A friend of mine is a bathroom singer, having a sweet voice like Punkaj Mullick and in addition a talent for acting. Sometimes he composes his own songs and sings them in attractive tunes. How can I start him in the film line?

If he is blind, send him to New Theatres. If not, Sagar will do.

From: Dinshaw J. Gandhi (Broach)

Will you please acquaint me with the latest activities of Padma Devi?

She has just completed a picture called "Kone Kisika" at the Hindusthan Cinetone and will probably join the Sagar Movietone to work in the bilingual talkie directed by Mr. Madhu Bose.

From: Dilip S. Dani (Godhra)

How many actors and actresses took part in the Motion Picture Congress?

From Bombay all except Devika Rani and Shanta Apte. Devika, I think was busy with a picture and Shanta, I am told, was not keeping well. The Bengal artistes kept out. Probably, they could not afford the heavy expense of travel to and stay in Bombay. But Bengal was well represented by other sections.

Where is Jaddan Bai of Sangit Movietone? Does the Company exist at least in your account books?

Yes, only in the account books and on a side, I don't like. But Jaddan Bai is often seen about in studios with her friendly smile. I think she is thinking of doing something again.

From: Bijan Roy (Calcutta)

Why do the New Theatres actresses grow fat after joining this studio?

Strangely enough, I have also noticed this phenomenon. I think studio work, which is generally supposed to be hard work, ought to thin them. And yet——. Do you think, success has anything to do with human fat?

From: Habeeb (Port Blair)

Would you name some of the leading film magazines of India?

I know only one. Do you know another? I would like to know.

From: M. I. Atchia (Rossburgh-Natal)

Who is drawing the higher salary—Devika Rani or Himansu Rai?

They are equal partners both in life and business and earn the same amount of money. And what is more, they work also the same number of hours. That is great pair in many respects.

From: U. P. Acharya (Anantapur)

Have you ever seen any South Indian picture?

Several times and one that I saw very recently, I liked very much. It is called "Thyag Bhoomi" and I have reviewed it elsewhere in this issue.

From: Narendra Kumar Jain (Lucknow)

I saw "The Kick". Does not the acting of Charlie look vulgar and lower the standard of the picture?

That is what I have been trying to tell Kardar for a month. But he seems to be satisfied with what he has done, because "The Kick" is considered to be better than "Baghban".

From: T. R. Ramoo (Bangalore)

Your vigorous campaign against anti-Indian pictures has had a dire effect on the box office of all the Western pictures in our town. They are having poor houses and the taste of the public is now being developed for the Indian pictures, which are doing better business. May I however suggest that while crying against Western pictures that offend the Indian sentiment, we should also see that our own Indian productions do not offend the sensibilities of our people. I am afraid, I can point out several Indian pictures doing this work.

You are perfectly right. I have been aware of this danger for a long time, but I was busy with the foreigners. In future, however, I shall agitate for some reform in our own ranks. Let us see how our producers take it.

From: S. A. Khan (Madras)

This is my third letter to you about Rampyari. Where is Rampyari and what will be her next enterprise?

The last I heard of Rampyari was in Madras working in a Hindi picture under Narottam Vyas. Now the picture, "Prem Sagar" is in Bombay and so is Narottam Vyas. Both can be seen at the Minerva. But I can't find Rampyari. Is it any fault of mine?

From: Miss Padma K. L. (Hyderabad)

Between "Street Singer" and "Bari Didi" which is the better picture? I personally liked the latter one.

Then how do you expect me to vote against your choice? I also like the latter one.

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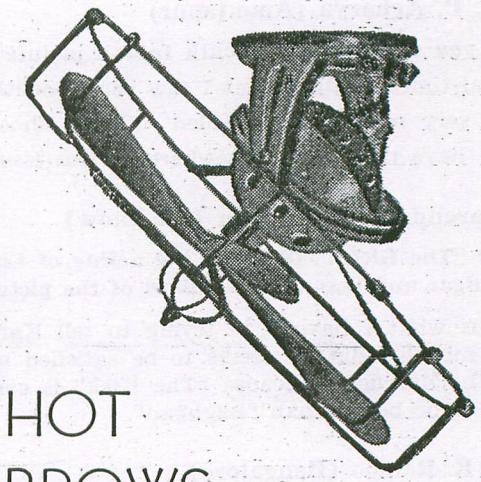

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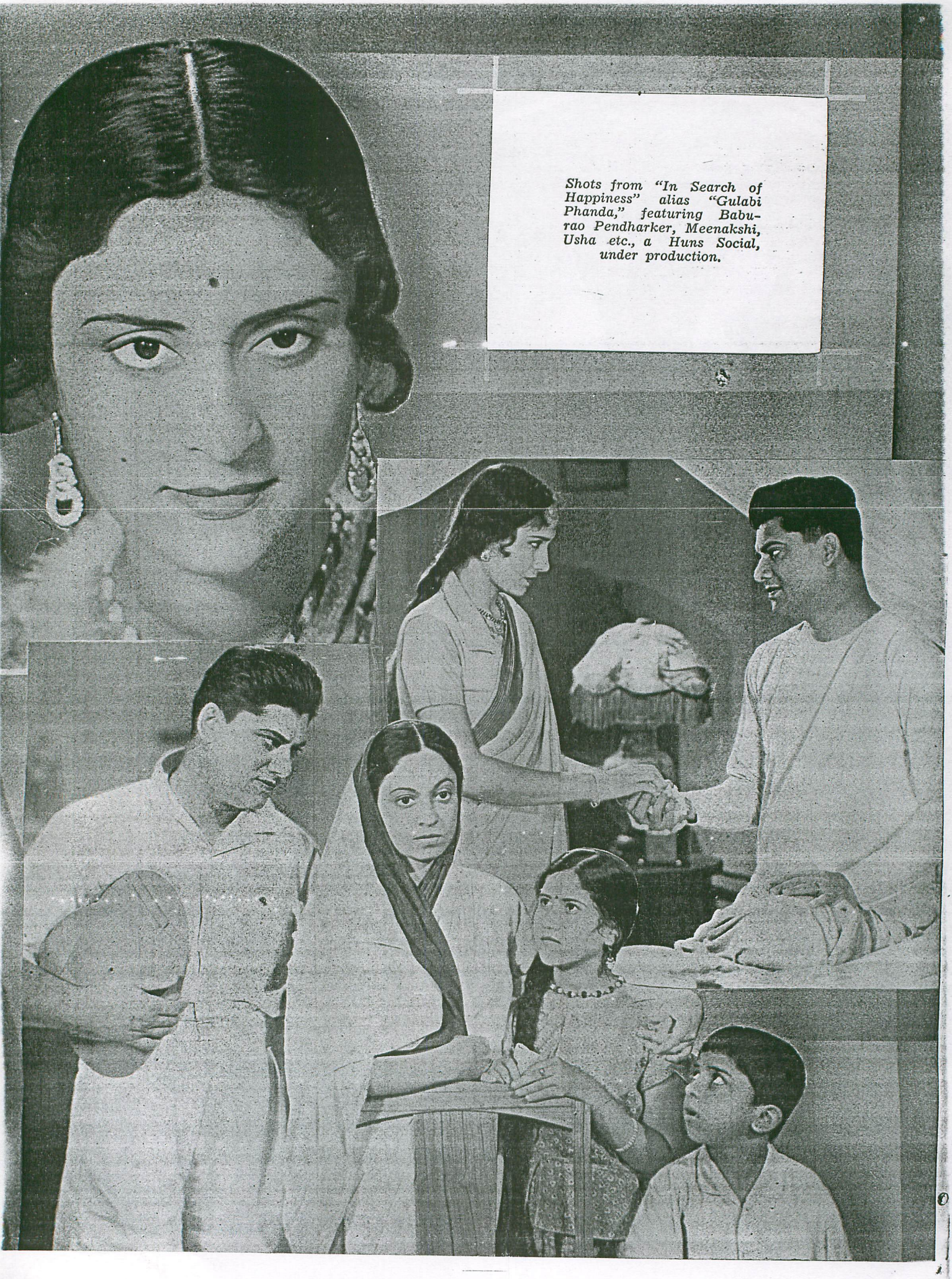
Padma Devi and Khur sheed play leading roles i "Kone Kisika" a Hindu sthan Cinetone pictur directed by Chimanl Luhar.



Shots from "In Search of Happiness" alias "Gulabi Phanda," featuring Baburao Pendharker, Meenakshi, Usha etc., a Huns Social, under production.

Round the Town

Sagar Shows "THE ONLY WAY"
Devika Rani as "DURGA"
"THE MILL" Banned No Longer
A GOOD TAMIL FILM

THE ONLY WAY

Producers: Sagar Movietone - Story By: Babubhai Mehta - Dialogues: Wazahat Mirza - Songs: Pandit Indra - Direction: Mehboob - Photography: Faredoon Irani - Audiography: Chandrakant Pandya - Music: Anil Biswas - Settings: Dada Patankar and Rura Mistry - Cast: Arun, Sheikh Mukhtar, Anuradha, Jyoti etc. - Released at: Pathe Cinema, Bombay—Date of Release: 19th May 1939.

Sagar Movietone must be congratulated for digressing from the too oft trodden path of well draped social pictures and for once giving us a real social story with vivid realism and stark life for a beautiful background.

The Story: Opening with a dramatic storm in the sea, wherein a ship is completely wrecked, a baby is thrown out on the shore in the arms of a cooly. The cooly looks after him and when he dies leaves him to the tender mercies of a street life. His name is Raja. The story now plants itself in the slums of the city. Raja meets a rough one in Mangoo. Mangoo is shown as a complex character—a bit of good with a lot of bad. Mangoo's attempts to live a honest life having failed, he takes to thieving. Raja, however, believes in running straight. Like Joe Louis the world famous boxer who knocks a man out and goes home and reads the Bible, Raja goes on working hard and keeps on going to the city temple with a grievance to the Almighty. Why he does so, no one knows; but his going there gives scope to the director to introduce a Pujari who also sings.

Mala, a village girl whose father is murdered by Mangoo, is lost in the city and becomes a ward of Raja to save herself from some ruffians. Ultimately, ofcourse, they learn to love each other—as they should.

On the other hand Sitara—too fancy a name for another slum girl—is deeply and silently in love with Mangoo the brute.

War breaks out—and here a Western touch is given to bring drama into the Indian life—and Mangoo and Raja go to war with an ease and naturalness which India has still to learn. But they go and that is enough.

Some splendid shots of the war now make plenty of noise on the screen and Raja is soon missing to give Mangoo a chance to come home earlier, after the war, commit a murder and find himself in jail. Mangoo does all that faithfully and arrives in the nick of time when Mala is being outraged by another. He throttles the man who naturally dies and Mangoo is soon heard indulging in strong platitudes against war and the right of waging it. He talks of law, justice peace, humanity and several 'isms' and 'logies' in a way that would do honour to a man with the deep learning of a Romain Rolland.

The fact that these things never struck him before when he was picking pockets should not surprise us. All this wisdom was inside and it needed the right opportunity to bring it out. Raja faithfully turns up at this moment and meets Mala with the blessings of Mangoo who is soon to face the hangman.

In between, I forgot to mention, the other girl, Sitara manages to croak at a supreme moment in the Court and in the arms of Mangoo. The judge, of course, doesn't mind this.

And this way ends "The Only Way" and the way it has been received, seems to suggest that it has been the right way.

And yet, I wish the picture had not been so obviously shadowed by "Seventh Heaven" and "Road Back", two foreign productions.

Acting: Sheikh Mukhtar is a newcomer. As Mangoo, he makes a useful type and will soon be seen in several "heavy" roles in Sagar films. He was quite good for a very first appearance on the screen. Arun is a promising lad and if well nursed may do very well in future. His "Raja" was quite a good portrayal.

Anuradha who seems to have changed her screen name with this picture does not give as good a performance as in "Mother India" wherein she carried away certain scenes. Jyoti is no good, though she sings well. The rest—well—well !

Production: The scenario was unsatisfactory. The entire theme was mixed up and no one seemed to know what they were about. The direction, from pictorial and technical points of view, was good, but from the story and emotional points of view, rather poor. Photography was beautiful in places. The music did not appeal. The dialogues were common. Some of the trick scenes and war effects were impressive.

Points of Appeal: The picture has a new approach and a new setting to an old problem and might appeal to certain people.

THYAGABHOOMI (Tamil)

Producers: Madras United Artists Corporation, Madras - Story By: Kalki (Krishnamurthi) - Direction By: K. Subramanyam - Photography: Sailen Bose - Sound Recording: P. K. Viswanathan - Music Direction: Papanasam Sivan - Cast: S. D. Subbalakshmi, Baby Saroja, Papanasam Sivan etc., -

Released at: Plaza Talkies, Bombay - Date of Release. 3rd June 1939.

"Thyaga Bhoomi" provided a pleasant surprise to the local critics of South Indian pictures. In addition to having an interesting story, it has become a beautiful picture in presentation and screen values. If this picture is any index of progress, then the South Indian film industry should very soon compete effectively in the all-India market and I am told that they have already taken a step in that direction by producing some pictures in Hindi.

The Story: In Savitri, Sambu Sastry has a married daughter who awaits eagerly the auspicious day when her husband in Calcutta, Sridharan, will call her for her new duties. But the day, when he is expected, passes off without Sridharan arriving. Sambu Sastry, an intensely religious man with reformist ideas of humanity and social obligations, sells his property and takes his daughter to her husband with the dowry. Sridharan is spending his life in luxury in the usual Western style and does not receive his wife well. Savitri is soon seen passing through an unsympathetic life of drudgery. Time flies past. Savitri is on the verge of motherhood and seeks shelter with her parents. But her parents, driven by poverty, had already left their home when Savitri arrives in her native village. She goes in search of her father and meets him under pathetic circumstances. Her child is born in a free hospital and by a queer coincidence of fate is left in the lap of her father, who does not know that Charu the little babe is his own grand daughter.

Destiny takes Savitri through hunger and heartburns to affluence and as Uma Rani a charitable wealthy woman she enters the story again.

Very soon Savitri meets Charu and the tragedy of her life soon dissolves into a glorious romance when the father, the husband and the child, all meet her under strange circumstances. Savitri, however, decides to devote her life to the country and several patriotic scenes bring to conclusion the great story of "Kalki" the famous South Indian writer of "'Anand Viketan".

Acting: There is little to choose between Saroja and Subbulakshmi. As a daughter, as a wife, as a mother and as a woman widowed in ideals, Subbalakshmi has given a versatile performance which is at once eloquently pathetic and strikingly beautiful. Her music provides a treat. Saroja - the wonder girl of the South - is just wonderful. She deserves an all- India field for her activities. Her superb talents and charming personality

Mr. K. Subramanyam, Producer & Director of Thyag Bhoomi.

are wasted in a provincial field. Given the same opportunities, Saroja can give the much boosted Shirely Temple, a good beating in all round work. Saroja must be seen in a Hindi picture and very soon, for the little girl deserves an all-India salute. Lalita, the other one who gives a dance with Saroja, is another one marked out for big honours. This girl has that subtlety of expression which while it charms also intrigues. Papanasam Sivan gave quiet a steady performance, while Mahadevan as the hero did some good work.

Production: Pleasant photography, good recording, correct casting, nice sets and slick direction—all frame an intensely emotional story—woven into the canvas of our social life—and make it a beautiful piece of entertainment with a certain measure of instruction. The music is also attractive. Kalki's popular story has become a more popular picture under the direction of K. Subramanyam. The fine processing of the copy was a pleasant surprise. I am told that it is done by the Saraswati Cine Laboratory of Madras which exclusively claims an up-to-date equipment in the South—certainly an important factor in the production of films in the South. It is a picture, Madras United Aritists can be proud of.

Points of Appeal: Kalki's name should be a draw. Add to this Saroja and Subbalakshmi and you will know why South Indians in Bombay received the picture with open arms.

THE MILL

Producers: Ajanta Cinetone - Story & dialogues: Munshi Premchand - Scenario & Direction: Mr. Bhavnani - Sound: Ishar Singh - Photography: B. C. Mitra - Music: Late Mr. B. S. Hoogan - Cast: Bibbo, Nayampalli, Jairaj, B. Advani etc., - Released at: Imperial Cinema, Bombay - Date of Release - 3rd June 1939.

One wonders why the Censor Board withdrew its protection to the people after affording it for five years in case of this picture. Though it is admitted that there was nothing in the picture worth banning - to-day or five years before - yet it would have been a mercy to have continued the ban rather than to have inflicted the penalty of having to see a picture which is so crude in presentation.

The Story: A Mill owner - whose kindness becomes the lever of a lot of posthumous talk - dies leaving a girl and a boy in charge of his mills and fortune. The girl is good but the boy is bad. He drinks, goes after women and squanders money. And worst of all, he refuses to understand the peculiar problem of labour, though his sister admonishes him from time to time.

Then the trouble starts. Labour on strike - the girl in favour of the workers - the boy against - a bad Mill Manager inciting hatred

and in his spare time looking wickedly at the mill girls - (it is a relief that he doesn't want to marry the heroine to inherit the Mill.)! The boy drinking - enjoying with girls! Matters rush to a climax. The girl meets a labour youth - romance - platitudes - accident - hospital and ultimately hearts in the incubator of emotions. The boy faces a strike - threatens - loses his head, shoots and finds himself in gaol. The girl brings off her long due romance and lectures on what mill owners should be. No one worries about the labour. It still remains exploited—this time with a bit of flattery and tact - both attributes combining to make more money for the capitalists.

Acting: No one has acted well. One who however did less so, is Bibbo.

Production: The direction is by Mohan Bhavnani and so is the scenario. Both are bad. The picture is five years old, but the technique is more aged. The dialogues are good in places. The music is inappropriate.

Points of Appeal: The indiscreet ban has given the picture some draw.

DURGA

Producer: Bombay Talkies Ltd.—Story by: Saradindu Bannerjee—Dialogues: Pandit Narottam Vyas—Lyrics: Pandit Narottam Vyas and Narendra Nath Tule—Direction: Franz Osten: Photography: J. Wirsching and Pareenja: Audiography: S. Mukherji—Music: Saraswati Devi: Dances: Mumtaz Ali—Released at: Roxy—Date of Release: 1st July 1939.

Devika Rani has come to the screen after a long time and no wonder she has been given such a splendid ovation. Absence makes the heart grow fonder and the fans went mad when the show opened. "DURGA" is Saradindu Banerji's story for the Bombay Talkies and like "Bhabi", his first, this one also has a mysterious undefinable appeal. It perhaps lies in its subtleties, which because they are not easily obvious, make the picture a well finished effort of pictorial representation.

The Story. It is sweet and simple but it has a bedrock of elemental emotions that is common to all human beings. And that is where this particular author scores over others. Saradindu Banerji goes deeper than others with the human heart and here finds a theme for the masses at once entertaining and instructive.

Durga is a village girl—playful and all smiles. Under very natural circumstances she comes to know Jawhar, a young doctor in the village. Since the death of her mother, Durga is not in the good graces of the village elders but she decides to fight them back. This she does marvellously till one day the rich money-lender coming from another village takes a great fancy to Durga and persuades her to light up his own widowed home by her presence. By now Durga has also lost her hut—it being burnt by the villagers—and she accepts the money-lender's offer but in a different spirit.

Now, Jawhar loves Durga; so does Makkhan who is keen on marrying her. And as Durga blossoms into womanhood her heart turns to—rather returns to—Jawhar, her old friend and playmate. Complications rise and the drama starts moving faster.

When Durga comes to know of the great love that Makkhan bears her, she is torn between two con-

Messrs. Ramniklal Mohanlal, the well known Bombay distributors, have taken up the above Cinema House at Bhavnagar, and have called it the Mohan Talkies. It is one of the most uptodate Theatres built upon recent styles and the best in Kathiawar.

flicting emotions—gratitude on one hand and love on the other. The intense drama moves on from one exquisite point to the next till the beautiful end of the story is reached.

Acting: Praising Devika is like painting the lily. She is always the heart and soul of the picture. In this one, she dances, runs about, sings, and does every thing through fields and jungles—goes off the deep end from tops of trees—and all this barefooted—which shows what a brave little person this otherwise drawing room charmer is. Urged by snappy music, Devika has given some really good songs. Rama Shukul makes a fitting second to Devika. He has poise and the necessary restraint which make a social portrayal successful. Mumtaz sings his songs beautifully, while Desai provokes mirth and laughter by his obviously serious demeanour. Hansa as Putli makes a cute village type, and adds to the complications when she becomes engaged to marry Jawahar. Aundhkar seems to be born to be a money-lender—he does it so well. Only this time he has done much better than ever before.

Production. Beautiful outdoor photography gives the rural scenes a rare charm and takes the glamour out of our cities. One feels like going back to the village to spend one's life in peace and retirement—so beautifully has the rural atmosphere been worked up. Efficient recording gives Mumtaz a new voice, which makes his songs thrilling. Suitably directed, the picture depicts the true village life in India and becomes a convincingly representative type in this respect. Costumes are good. Fine laboratory work gives the general technique a final polish which only Bombay Talkies can achieve.

Points of Appeal. Devika Rani and Bombay Talkies—these two names must draw crowds. Durga has given to Devika the greatest opportunity of her acting career to show her great talents. Excellent music, beautiful rural atmosphere and fine entertainment make the picture an attractive box-office, even greater than 'Bhabi', the recent successful picture of the Bombay Talkies. Durga is all round first class entertainment. To miss it will be a misfortune.

They all wished him 'BON VOYAGE'—Photo taken on the occasion of the departure of Mr. Baburao Patel Editor of 'filmindia' and President, Film Journalists Association of India, at the Mole Station, when he left on his World Tour.

"Why! Even Policemen have a sense of humour!" is the pleasant discovery made by Shanta Hublikar behind a policeman's coat in Shantaram's "Life's for Living", a Prabhat Picture.

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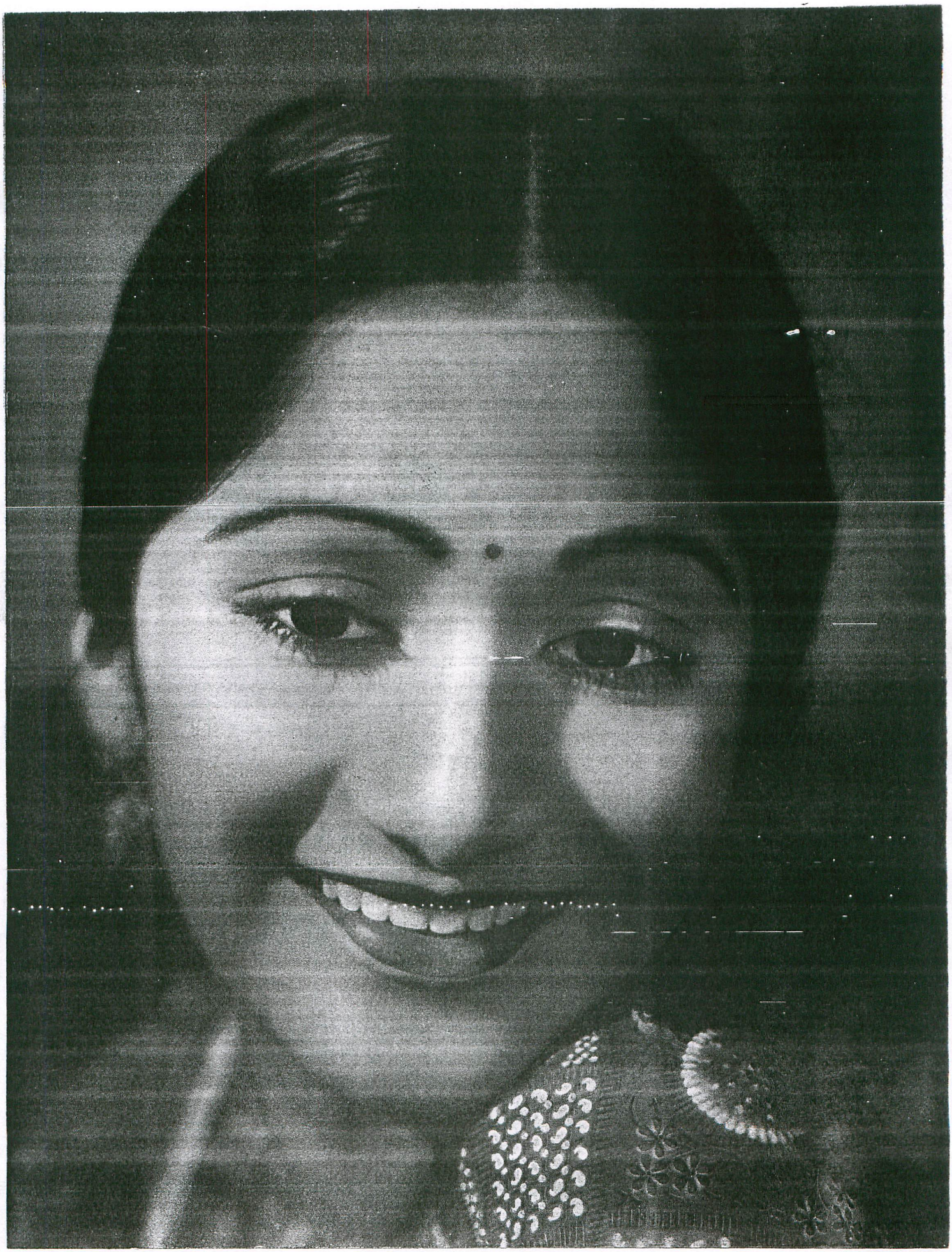
"I know you are only after this?"—Shahu Modak accuses Shanta Hublikar —"At least, I didn't expect this of you", she sobs, in "Life's For Living", a Prabhat Picture.



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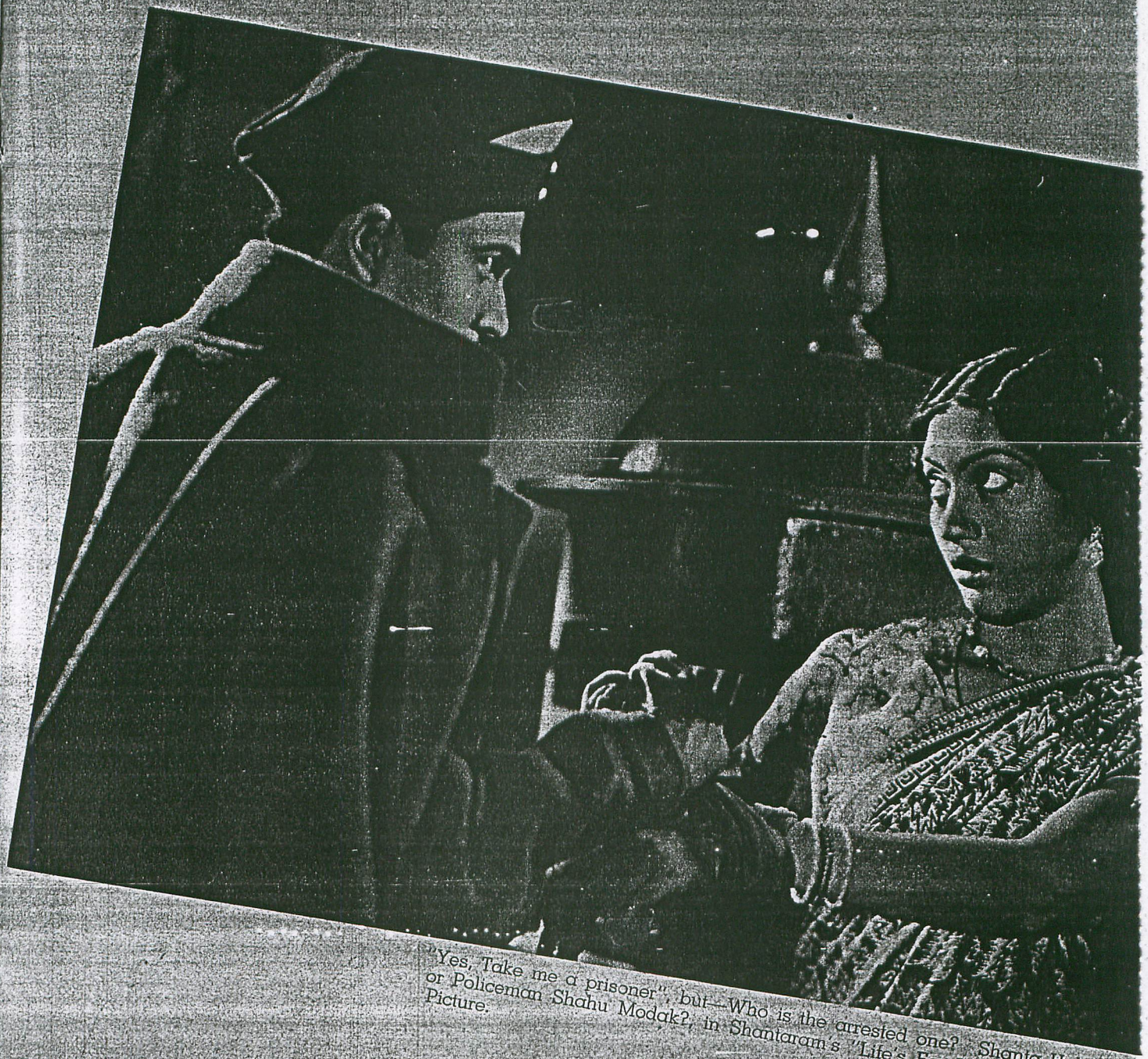

"Yes, Take me a prisoner", but—Who is the arrested one? Shanta Hublikar or Policeman Shahu Modak?, in Shantaram's "Life's For Living", a Prabhat Picture.

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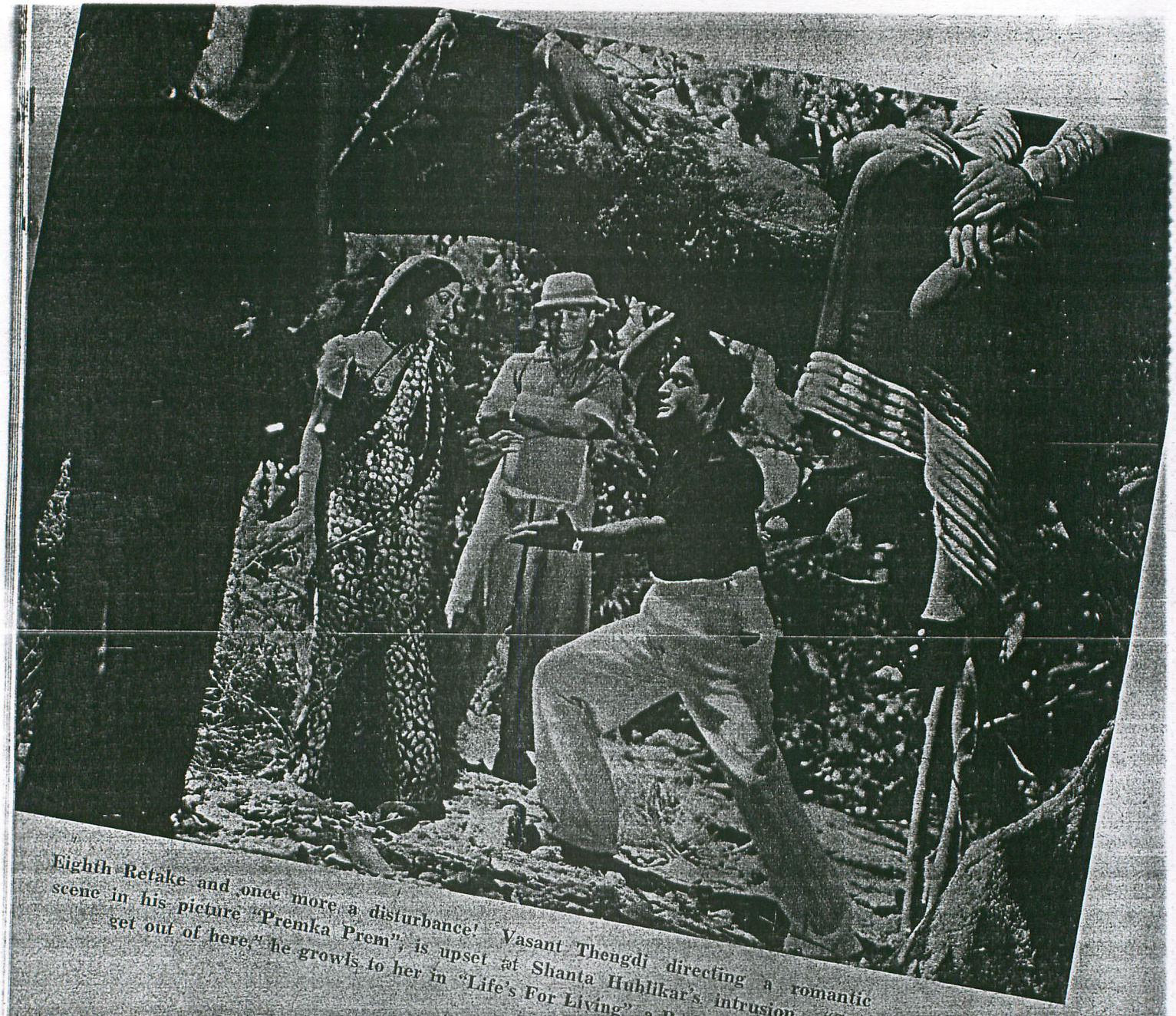
REGD TRADE MARK



Eighth Retake and once more a disturbance! Vasant Thengdi directing a romantic scene in his picture "Premka Prem", is upset at Shanta Hublikar's intrusion. "Say, get out of here," he growls to her in "Life's For Living", a Prabhat Picture.

K. Ahmad Abbas Asks a Timely Question:

NATIONAL LEADERS or FILM SALESMEN?

"A Film Journalist is not a film salesman."

Thus observed Mr. Baburao Patel in the course of his presidential address to the Film Journalists' Conference. All of us applauded for we believed that in these words he had laid down a healthy maxim.

Leaders Step Into The Breach

The journalists, however, do not generally realize that while they have renounced the role of film salesmen, another class of people has tacitly agreed to step into the breach. With the growing spirit of independence among film journalists, the studio publicists have discovered new film salesmen to boost their worst products. These are our National Leaders!

From A to Z

In my article "Pity The Poor Film Critic" (filmindia, March, 1939) I had briefly referred to this growing menace of amateur critics:

> "It was an ill-fated day when someone hit upon the idea of getting a certificate for his picture from a public leader. Since then such certificates have been given to the most mediocre pictures by (alphabetically speaking) Authors, Baronets, Bishops, Congress leaders, Editors, Governors, Home Members, Legislators, Mayors, Ministers, Municipal Councillors, Presidents, Society Ladies and the Viceroy."

Communists Boost Capitalism!

Four months later I find that even this long list was not exhaustive enough. India is a land of leaders—their number, according to some, far exceeds the followers!—and new groups of them have been exploited recently. It was a shock to find a few days ago the names of prominent Bombay Communists and Trade Unionists blazoned on the top of the advertisement of a picture which, in my opinion, would be immediately banned in Soviet Russia as Capitalist propaganda! True these honest Marxists did not issue a certificate praising this film. For all I know they might have left the cinema in disgust after seeing the first few reels.

But the mischief had already been done. The announcement that prominent Labour leaders were specially going to see a film cannot but create the impression that they recommend the film.

Even Mahatma's Name Exploited

There is hardly any well-known leader in India who has not been exploited, at one time or another, for purposes of film publicity. The two notable exceptions appear to be Pandit Jawaharlal Nehru and Mahatma Gandhi. Once Mrs. Pandit, sister of Pandit Jawaharlal, agreed to give a message to be recorded and shown as a "Preface" to a mythological film. Being present on the occasion Panditji was also asked to say something for the talking screen. With his characteristic candour he spoke a few words, not recommending the film (which he had not seen and in which a rationalist like him could not be interested) but giving his frank opinion about the Indian pictures. Gandhiji, to my knowledge has not seen any picture for many years, and naturally he cannot be asked for a certificate.

But still some clever publicists have "exploited" the names of Mahatma Gandhi and Pandit Jawaharlal Nehru in advertisements of their films. They are always on the look-out for the chance to use their names and photographs in their advertisements. "True Ideals of Mahatma Gandhi Portrayed", "Pandit Jawaharlal Arrives In City To-day—So Does Our Film", etc. indicate some of the angles from which these revered personalities are made tools of the film advertiser. Indeed, sometimes photographs of national leaders are put in advertisements without the least excuse—just to attract attention!

At Least He Refuses To Be A Salesman!

Pandit Nehru on Indian Films

Pandit Jawaharlal Nehru had sent the following message to the Indian Motion Picture Congress:—

"As elsewhere in the world the motion picture industry has grown rapidly in India. Although this growth is satisfactory, I am far from satisfied at the quality of the work that has been done. Motion pictures have become an essential part of modern life and they can be used with great advantage for educational purposes. So far greater stress has been laid on a type of film which presumably is supposed to be entertaining, but the standard and quality of which is not high. I hope that the industry will think now in terms of improving these standards and of aiming at producing really high-class films which have educational and social value. Such films should receive the help and co-operation of not only the public but also of the State."

One day Bombay newspaper readers woke up to find a large-sized photograph of Mahatma Gandhi adorning a film advertisement, along with the photograph of a semi-nude actress. The author of the advertisement had not bothered to establish even the remotest connection between the film and the Mahatma !

It is Up To The Leaders !

Personally I think such 'stunts' are most undesirable, even from the point-of-view of the advertiser. But, after all, we cannot much blame the producers or studio publicists. They are capitalists or agents of capitalists and, as such, if they can make a little more money by exploiting even saints or socialists they will not hesitate. Just as owners of textile mills exploited the swadeshi movement for their own ends and put Mahatma Gandhi's portraits on their labels, the producers are exploiting the names of the nation's leaders.

But it is up to the responsible public leaders to realize how their names are being used to palm off *mediocre films* on the public and how, by allowing themselves to be thus exploited, they are being made the laughing stock of the country and jeoparadizing their own position.

No one will be happier than me if more of our prominent national personalities take interest in films and regularly see Indian pictures. We need a better class of audiences to improve the general standard of the industry. But let them realize that film criticism is more or less a specialized job which requires, at least, a nodding acquaintance with film technique and frequent visits to the cinema for an appreciation of comparative values.

I recognize, however, that in the case of exceptional films, produced definitely for purposes of national propaganda and not for commercial exploitation (e.g. a documentary film depicting the history of the National Congress), it may be necessary to ask for the patronage of national leaders and national institutions. How rare such films are!

Sushil Kumar and Kumari Vina in "Swastika" a Mohan Picture.

Fatal Politeness

I know that in most cases the producers and distributors take advantage of people's courtesy and politeness. A leader is approached with a request to see a picture, is received with much ado by the management, is shown the film with a running commentary in praise of it from the producer, director or star sitting next to him. Then he is asked to "say something" or to give his opinion in writing. No wonder most of them say some polite complimentary words which are used next day in advertisements and thrown in the face of journalists who may have dared to criticise the picture. Only once, a Bombay Minister (all honour to him) caused a minor sensation by publicly criticising a picture when he was asked to speak after the show. I wish there were more such candid people among our leaders !

Actually most of them are so polite that once another Bombay Minister who was asked to inaugurate a comedy film, made a remark in his speech that it would propagate the ideals of national service. This he said **before he had seen the picture.** And when he saw it later he must have found that it had nothing to do with national service and was only meant to entertain and amuse.

Lowering National Dignity

A friend of mine is right in suspecting every film to be a dud which is 'certified' by a leader. If the picture is good, he argues, why bolster it with unnecessary publicity stunts ?

That this point-of-view is substantially correct is supported by the outstanding success of films like "Tukaram", "Achut Kannya" and "Devdas." None of them needed a leader to praise it.

National leaders are a national asset. Their honour and prestige is the honour and prestige of the nation. To use them as film salesmen and to unscrupulously exploit their names for commercial ends is to lower our national dignity.

Famous American Critic Supports 'filmindia'

Pete Harrison Says, Americans should follow Baburao Patel's Advice!

Urges A National Boycott of Crime Pictures!

Mr. Pete. Harrison

(Writing under the caption of "Crime School" in the May 13th issue of "Harrison's Reports" Mr. Pete Harrison, the Editor, reproduces extracts from "Filmindia" and adds his own comments, which we have the pleasure to publish below—The Editor.)

CRIME SCHOOL

By: P. S. Harrison

It is peculiar that types of pictures that go in cycles are not confined to the United States alone; the whole world seems to be so affected.

For several months there has been an outcry in the United States against the fact that the number of crime pictures that are produced are too many. And there has been an outcry against the same thing in India. Here is part of an editorial that I read in Filmindia, the leading trade paper published in Bombay.

"The ever increasing tendency among Indian producers to produce crime pictures is to be deplored. Our producers are on the wrong track. Instead of doing real social and national work by producing pictures that would elevate the moral standard of our people and educate the nation on right lines through this all-important instrument of visual education, they are falling over one another to establish a crime school in India after the style and fashion pursued by the Americans....

"It does not need much intelligence to imagine the sad effect of such pictures on the minds of our growing younger generation.

"Even our present day professional criminals are taking pointers from these films, made thrilling by the versatile brains of the script writers.

"As a result of these dirty pictures, crime in the country has been on the increase. So many methods of committing crime and escaping have been shown in these films, that the amateur criminal soon becomes a professional feeling himself safe in this newly acquired knowledge from the films..

"Why should talents be prostituted to teach crime to our people when so many other things can be taught—things which will turn our country into a nation of better men?"

The advice that editor Baburao Patel has given to the Indian producers applies with equal force to the American producers. For several years the number of crime pictures produced by them has been altogether out of proportion to the other types. Some companies have based more than one-half of their product on crime stories.

Let us glance at the crime pictures that have been reviewed in HARRISON'S REPORTS since the first week in January.

In the nineteen weeks since the first week in January, 112 pictures have been reviewed. Of these, 82 or 56-71/100%, have been founded on some kind of crime theme—either murder or stealing. It is astounding!

Of course, not all of them are demoralizing—perhaps about one-third of this number are harmless; but when one takes into consideration the extraordinarily high percentage of vicious crime pictures, one wonders whether the Hollywood producers realize what the outcome may be.

Are crime pictures harmful?

While in Detroit, attending the National Convention of the Variety Club, I was told by an exhibitor that, the following day after the opening of "Huckleberry Finn" at his theatre, twenty corn-cob pipes disappeared from the neighbourhood drug store; the boys who stole these pipes were influenced by Mickey Rooney's smoking.

I have been informed that there is a definite boycott against pictures of this type in many parts of the United States, carried on by the Parents Teachers Association and by the Women's Clubs, and, judging by the poor reception these crime pictures are receiving, I would not be surprised if this boycott is national. Do you wonder, then, why the picture business has been shot to pieces?

If any one should tell you that this type of pictures does not influence the minds of young boys adversely, because the criminal is punished in the end, tell him to have his head examined by a psychiatrist. You can't show to young minds the commission of crime for several reels continuously and expect the influence of their seeing crime committed to be effaced just because the criminal is punished for his misdeeds in the last reel; the natural tendency for a young man is to say to himself: "How foolish he was to be caught: If it was me, I wouldn't have done it that way".

Some pictures show the criminals brave and fearless and reckless. That impresses the minds of the young more than the punishment the criminal receives in the end.

Gentlemen-producers! you had better clean up your house before it is cleaned up for you. Do you remember the outcry against sex pictures? You were compelled to heed that outcry. Well, worse things will happen to the industry if you don't stop making so many crime pictures. But the sad part of it will be that the exhibitors, innocent parties, will suffer more than you will.

James Dugan, Famous American Critic, To Lead

CRUSADE IN AMERICA *against* ANTI-INDIAN FILMS

This is the first of a series of special articles that James Dugan, Film editor of "New Masses" will be writing for "filmindia".

Agitation has begun in film centres in America against the making of anti-Indian pictures. A statement is now being prepared which it is hoped will be signed by many prominent movie people. The statement will establish the opposition of the signers to not only the defamatory films against the Indian people and their culture but will attack all evidences of racism, whether anti-Negro or anything else. We expect that the forthcoming visit of Mr. Baburao Patel to U.S.A. will give immense support to our campaign.

Coming immediately after the announcement by several movie companies of suspiciously chauvinistic films on their 1939-40 schedules, the petition will be directed at these projects. Darryl Zanuck of 20th Century Fox has announced a picture called **'The Khyber Rifles'**, described in the trade press like this—"British regiments will clash with native hordes over the gateway to India, historic, blood-drenched Khyber Pass." You may draw your own conclusions from this description. Metro-Goldwyn-Mayer announces they will make two of Kipling's imperialist works into movies—**Kim** and **Soldiers Three.** Louis B. Mayer of this firms, as I noted before, is one of the most auspicious toadies of the tories of Britain.

Forward In Hollywood !

This is the darker side of the picture. A ferment of democracy is taking place in the American movie world. The serious idea of making the movies serve the people has been growing for some time in Hollywood. Labour unionism has grown magnificiently among the actors, directors, writers and technical workers.

In actual film making this trend has been shown by the laudable social films, **Zola, Pasteur, They Won't Forget,** directed against lynching of Negroes, and last year's film sympathetic to the Spanish Loyalists, **Blockade.**

PAUL MUNI AS BENITO JUAREZ

Films Defend Democracy

Now the trend has matured with the appearance of two films made by Warner Brothers which burst upon New York in the same week. They are the epic film **Juarez** which tells the story of Benito Juarez, president of Mexico in the eighteen sixties, and a smashing attack on Nazi espionage, **Confessions of a Nazi Spy.** I have called these the two greatest films made in Hollywood because of their uncompromising defence of true democracy.

Juares, with Paul Muni magnificently playing the title role, will be of special importance to India because of its outright sympathy with the Mexican Indian statesman who fought off French Imperialism and established democracy in Mexico. The film frankly faces the race question. Here is a little. Mexican "Red" Indian pitted against the tall, handsome Emperor Maxmillian. The film demolishes the racial bosh in several beautifully handled episodes and shows the true issue which democracy versus foreign rule. Although Brian Ahearn as Maxmillian and Bette Davis as the unfortunate Empress Carlota draw much sympathy to themselves by fine playing, the victory belongs to Muni and democracy. In this film there is a clear and exciting indication that Hollywood can arouse as much excitement plus a responsible social message, by telling the truth about colonial oppression. From this angle India will love the film and urge Hollywood to make such a picture about India.

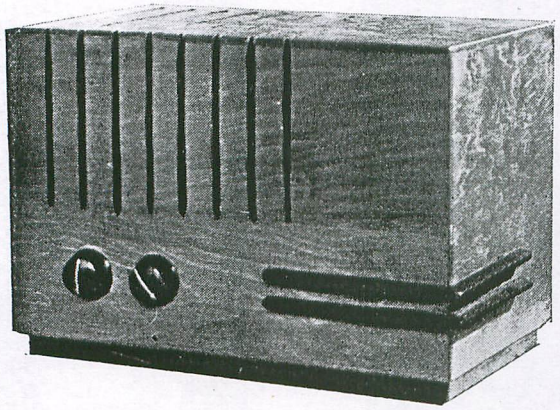
Hollywood Must Henceforward Defend Democracy Instead of Attacking Friendly People.

Nazi Spies Exposed

Confession of A Nazi Spy is a semi-documentary film about the German spies who were convicted of stealing military secrets in a New York federal court last year. The characters are patterned directly on the actual spies so closely that German agencies in this country have paid honour to its accuracy by several huge libel suits. For pure excitement, derived from democracy on guard against its totalitarian enemies, **Nazi Spy** is a marvellous picture.

These pictures, although it is too early to list the figures, will undoubtedly be huge financial successes. They have aroused the keen interest of the entire progressive movement in America which is clamouring for more like them. Hollywood is taking the cue. There is a new spirit in the studios, born of the realization by film workers that they are being allowed to express their honest selves in their work. Heretofore there has been

(Cont. on page 47)



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"SINCE installing your machine we find that it keeps the air fresh and sweet in the theatre auditorium and it entirely eliminates the necessity of using perfumes and deodorising chemicals."

State Theatre, Watertown S. D.

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Shots from Ranjit's devotional "Sant Tulsidas" running at Royal Opera House.

Kicks and Kisses

The best way to get a man is to keep cool and look hot.

* * *

Some waitresses act just like the Japanese—always smashing China.

* * *

The Japanese must know by now that the yen is mightier than the sword.

* * *

Because you cannot be a star is no reason for being a cloud.

* * *

Girls who get kissed on one cheek should turn the other to keep their complexions balanced.

* * *

I know of a Scotchman who bought a flute and then wanted his money back because it was full of holes.

* * *

He: "I guess you're a pretty popular boxer".

She: "Yep. All the boys want to go a round with me".

* * *

Many a girl trying to get ahead just gets a headache.

* * *

I always keep men at arm's length.

That's right. Never let them get farther away than that.

* * *

There's only one kind of book that always has a sad ending and that's a check book.

* * *

Hollywood girls consider that 'Yes Men' are better than no men at all.

* * *

Marriage is a game of give and take. What you don't give she takes.

* * *

"Ethel carries her age well, doesn't she?"

"So she should. She's had years of practice."

* * *

On clothes I spend my legal tender;

Because this truth I have found;

A dress can make a girl look slender; and

A hundred men look 'round.

* * *

I am going to enter my bitch in the dog show next week.

Do you think she'll win a prize?

No, but she'll meet some nice dogs.

* * *

A statue of a woman never seems natural, because it remains still and says nothing.

* * *

So Jane is secretly engaged to Tommie?

Yes, but she hasn't told him yet.

* * *

Gather your kisses while you may, for time brings only sorrow.

The girls who are so free to-day are monopolized tomorrow.

* * *

I am engaged to a handsome man and an intelligent one.

Which are you going to marry?

* * *

Love is silly, love is sad, love is futile, love is mad, love's a sorrow, love's a curse, but not to be in love is worse!

* * *

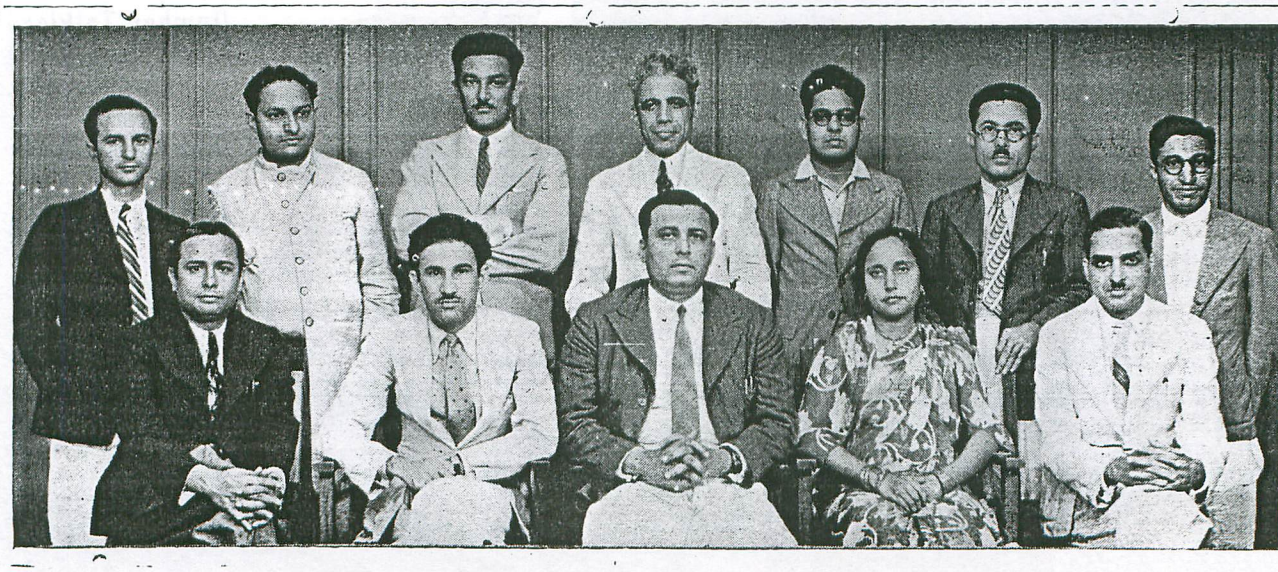
To write a song hit you just take something composed by one of the old masters and decompose it.

* * *

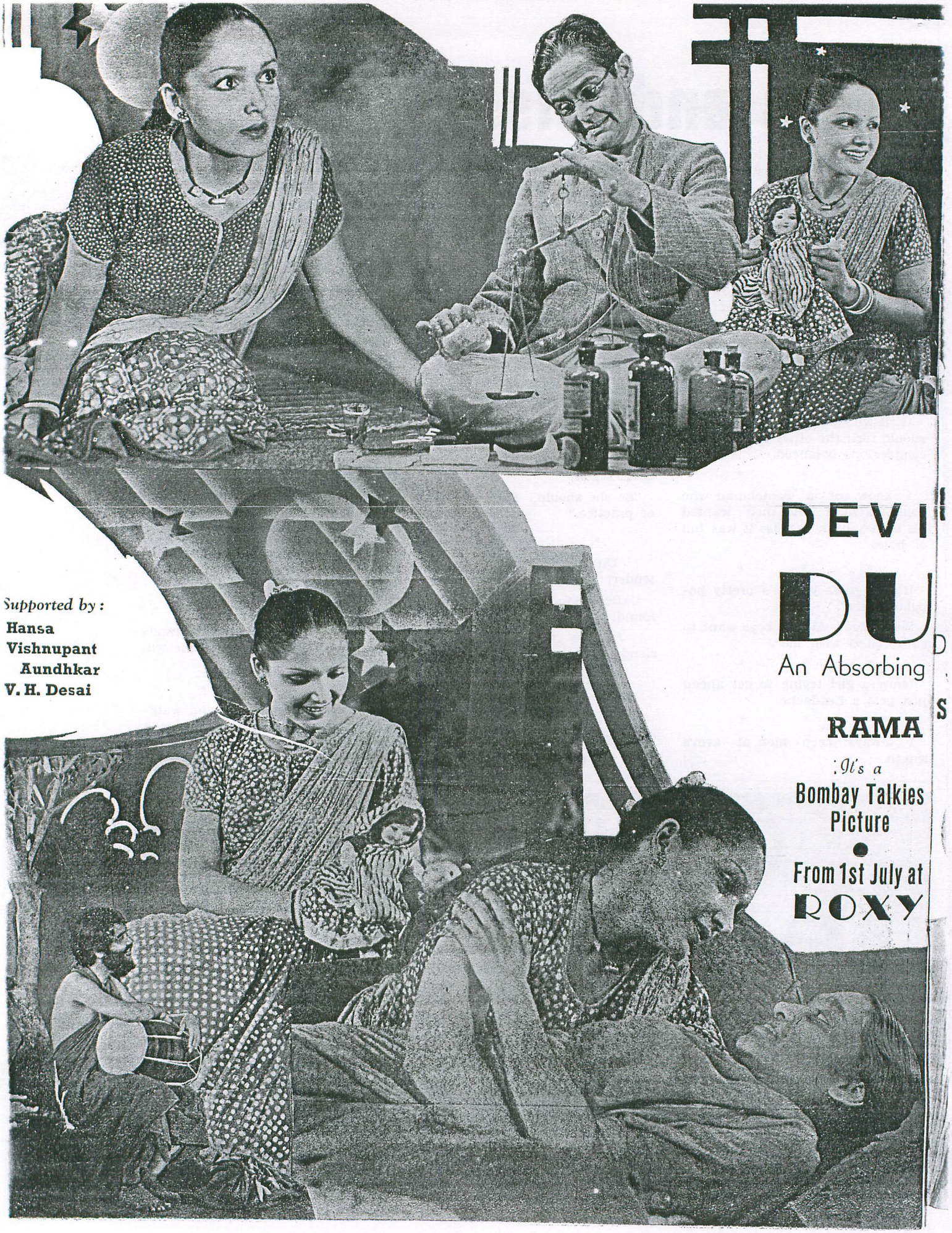
A politician is a man who stands for what he thinks the people will fall for.

* * *

I know a Scotchman who walked into a dairy and asked for a pound of butter wrapped up in to-day's paper.



A group photograph taken when the Executive Committee of the Film Journalists' Association met to bid farewell to Mr. Baburao Patel, editor of "filmindia", on the eve of his departure for a world tour.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DU
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RAMA
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Bombay Talkies
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"FILMINDIA'S" *HOLLYWOOD CORRESPONDENT ON TWO WAYS TO*

STOP ANTI-INDIAN FILMS

Ban offending Pictures and offer Suggestions for better ones.

By RAM BAGAI

Hollywood (By Mail).

To the intelligent Indians in India this article is addressed. Not by a journalist or a newspaperman, but by a technical student of motion pictures. In completing my study for eventual directing—I look at films as a creation, with the charts and sketches drawn by the writer—but the actual building constructed by the director. Some day I will direct films—but how can I serve India to-day and its over-growing film industry? By writing! By writing of the film industry here in America—its technique and improvements and sending the information to India, where use can be made of this knowledge. Hence writing.

Recently there has been considerable agitation against foreign-made films of India. And very little seems to have been done about the situation. But in this discussion let us remain calm and cool. No heated outbursts of temper and no name-calling.

Two Ways

Now there are two ways in which to deal with these anti-Indian films and their producers.

If we are just to get mad and criticize these producers and their films—we must do it and do it right. We definitely should not throw insults in their faces and wail to ourselves, "How long are these atrocities on India to continue?" We should act! We should **ban** these films from all India! We should not start riots among ourselves but orderly in a manner boycott these films if shown. And if some black sheep among exhibitors continue to show them, then their theatres should hereafter **and ever after** be exclusively avoided. And, most important of all,—if these anti-Indian films are made, not only should they be banned throughout India—but that company's entire product should also be banned for a whole year as punishment. If we are to do anything—we must do it whole-heartedly. If we ban anything—**we must act**—and ban completely.

RAM BAGAI

Constructive Criticism

The second way is via the route of constructive criticism. So far any suggestions or criticism directed at foreign producers of anti-Indian films was definitely of the destructive nature. I honestly believe we can gain our objectives—as our leader, Mahatma Gandhi, does—by the use of constructive criticism. We must give constructive criticism to these ignorant and really unfortunate producing concerns—who have no idea whatsoever of the real India.

In discussing this question with a high member of the motion picture industry, he mentioned that they (the Hollywood producers) know no other side of India other than what has already been made (he actually admitted as much).

"If there is another side—why don't they (the Indians in India) do something about it? Why don't they send us information, stories, descriptions and other materials of their India? How are we supposed to know what you want? You folks cry against the type of films we produce—but have you made **one** suggestion as to what you would like us to make? Have you sent over any stories, scripts, plays or stills,—or anything tangible for us to use? No—you folks just sit back and let loose with bombarding words and criticism of a destructive nature—and expect to accomplish a purpose."

Will Be Glad To Listen!

"Here you are, (and he indicated me—representing the press of India). Now why haven't they (the powers that be)—given you permission and the authority to represent India here, by checking our Indian stories and giving us advice during the production of these films. I realize that you have tried to do these things by yourself—but with no definite authority. Get the authority, and the backing of your people, and the type of stories they would like us to make—and then come and see us. We shall be glad to listen to what you have to say **then**—and there will be a greater possibility of our producing the type of films you desire."

"Your Battle"

The choice and decision to this question now rests with **you**—the clear thinking people of India. This is your battle and a serious one. The answers **cannot** be given by the motion picture editors of India. It is you—the people of India who must decide.

Write your answers to this magazine or to that one—it is not a question of favorite magazines—it is the verdict that is important.

The question is briefly this :—

"Which of the above two suggestions are you for,—the banning of anti-Indian films?—or criticism (constructive) and suggestions to American Producers for true Indian stories?—or both?

Only when this question is correctly answered will we gain our objectives. Then we shall proudly see the production of films of India—dealing with the culture, history and traditions that we know—being shown throughout the world, and made by foreign producers.

The decision rests with you.

KANANBALA—the queen of melody will once again charm her innumerable fans in "The Snake Charmer" a New Theatres Picture.

Producer Kikubhai Desai Defends Crime Pictures

Says they are Anti-Crime Pictures

Mr. Kikubhai B. Desai
Proprietor: Paramount Film Co.

(We congratulate Kikubhai Desai on his courage to try and win a lost case. As we want our readers to judge the case on its own merits, after knowing the pros and cons, we gladly publish Kikubhai's article. As it is written by a producer of crime pictures it deserves special attention. Another article on the same subject by Pete Harrison, appears elsewhere in this issue. And don't forget to read the editorial reply.—THE EDITOR.)

Mr. Baburao Patel, under the title "Crime Does Not pay" (Filmindia, June, 39) has written an article. As the said article is likely to spread wrong notions regarding an essential type of our Indian pictures I beg leave to write a few words in refutation of its contentions.

Crime here needs definition—or rather 'Crime Pictures' does.

But why name them perversely, why not call them what they are, Anti-Crime Pictures.

Such pictures depict the heroism of a male or a female lead or both against a criminal or a gang of criminals—Good pitted against the forces of Evil and triumphant in the end. What is bad in that? Showing the evil doings of a criminal or a gang of criminals and punishing their misdeeds with proper severity leaves no ground for adverse impressions.

Fire And Electricity!

You can't prohibit mentioning about fire and electricity merely because they, by nature, burn and kill. You must teach your children the harmful as well as the beneficial functions of them even at risk of a mischievous brain catching the hint the other way and injuring himself.

Leaving out very insignificant cases of some diseased minds getting hints of stealing or robbing from pictures, I don't think our youngsters are so very unhealthy-minded that they would be tempted to commit crime even after seeing severe punishment being meted out to the criminal.

I must differ from Mr. Baburao in what he writes about criminals being not born. And majority of those who have made criminology their life-study also say the same thing. One can be tutored in crime even as in anything else. But crime that is anything approaching genius is always in the blood or in the brain, in the form of some mental aberration.

We will all welcome Mr. Patel urging the producers to make the "Crime" pictures more rational, more educative and more moral, than they are to-day, instead of seeing him condemn them wholesale, misname and defame them.

SHORT-LIVED MEMORY?

The memory of the pictures on the screen is so very short-lived that it is simply impossible for a normal mind to imbibe bad hints from them and especially when any thing even distanly suggestive has been clipped off by the film censors, especially of Bombay, who are, as a rule, very critical and conscientious in the case of pictures depicting gangs and gangsters.

So careful, would Mr. Baburao Patel wipe away from the face of the earth all Arthur Conan Doyle Novels, consign Edgar Wallaces to the waste-paper basket and prohibit all newspapers from publishing crime news, in the interest of the coming generation, or, pursuing his peculiar way of reasoning ascribe a vein of criminality to all the great writers and publishers and detection literature.

Those Yawning Pits!

When a crime is committed, the papers give the happening a wide publicity so that the public be warned against such crime and its authors and be better fitted to defend against a second of this nature.

Can you cover eyes in the face of the yawning pits of sin and crime around? Don't you think the coming generation needs enlightenment on the psychology and the methods of crime and the ways and means of combating it. Weapons of defence and death such as repeat guns, asphixiating gases and gas-masks can be sources of danger to the public and knowledge about their uses must be taboo if we must obey Mr. Patel, but the world is acquiring all sorts of dangerous knowledge at a great speed and India too must of necessity be ready to learn it if she is to stand prepared for the defence of her land in the event of war.

"Crime Doesn't Pay"

There is a series of shorts issued by the Metro-Goldwyn Mayer under the title "Crime Doesn't Pay" and they are classed under Educational pictures. They teach the public how crooks deceive and rob us and how we should round them up and bring them to justice. They equip us with the knowledge to safeguard ourselves and check criminal tendencies in us by showing us graphically on the screen what dire punishment crime brings in its trial. They are highly entertaining too, for the fact that they depict the matching of the sharp wits of the investigator and the criminal.

To describe such beneficient attempts as "Crime" pictures and attribute all the evil of the world to them is absolutely unfair on the part of such an intelligent and well-informed journalist as Baburao.

To quote instances of juvenile theft and larceny as he has done, were as easily possible in the times when no 'crime' pictures were being made in India or even when no pictures at all were being produced. Young lads stole even then and jail prisoners tried to escape. Penal code, too, was in existence long before the film industry began.

Frankness and Freedom

In these days of frankness and freedom, one dare not be a cad or a coward. One must acquire a thorough knowledge of both the good and the bad of the world so that the good be pursued avidly and the bad given a wide berth to or manfully combatted against when face to face with it.

All unbiased readers would admit the incontrovertible truth contained in my remarks and would agree that pictures of this nature are a vital necessity of a large section of the city populace. After being engaged in body-wrecking labours all day, it doth need some rousing entertainment and what could better serve its purpose than a vigorous, breezy hit-and-smash picture of this type by one of our companies here.

Such pictures are made to check crime and correct the criminal-minded by giving him a visual proof of crime suffering a sad and sorrowful end, not to increase crime and turn the flowers of future hopes into criminals and crooks.

"Vigorous Type of Pictures"

Theft and robber, crowbar and the revolver, alone do not constitute crime. There may be worse crimes depicted in many a social picture than in the so-called "Crime" pictures. Giving away child daughters in marriage or making an offering of them as Devdasis to the indifference of the stone-gods and the lust of the wicked priests, to sell daughters, to kill daughters, to ill-treat wives or desert them, to become drones and over-burden society, to exploit the poor and the needy, are they not all worse crimes than sheer theft or robbery or gangsterism?

Then why such false differentiation, such biased reasoning, such a wholesale and unreasonable condemnation of this vigorous type of pictures at a time when holy vows are being taken to make sincere efforts towards building up of the industry higher and not snapping viciously at what few bricks have been diligently laid up in the structure?.

NOTES & NEWS

(*Continued from page 12*)

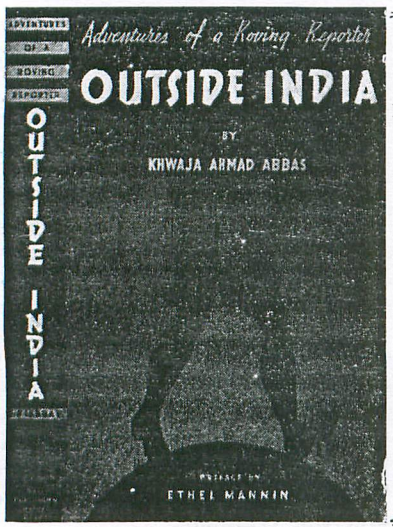
by the Film Journalists' Confeence) at its meeting to be held on the 24th June 1939. By the time this is in hand, the resolution will have been passed.

GONE WEST!

Mr. Baburao Patel, Editor of "Filmindia" left on a world tour by the Italian Steamer "Conte Verde" on the 22nd June 1939. He was seen off at the Ballard Pier by representatives of the film industry and the Bombay press including Sardar Chandulal Shah, Rai Bahadur Chunilal, Mr. Baburao Pai, Mr. J. J. Patel, Mr. Vinayak, Mr. A. R. Kardar, Mr. Chaturbhuj Doshi, Mr. Motilal, Mr. Mubarak, Mr. D. K. Parkar, Mr. B. P. Samant, Mr. D. D. Neroy, Mr. Agajanee Kashmiri, Mr. M. Harris etc.,

He will first tour through Europe, making long stays at important towns like London, Paris, Berlin, Rome, Munich, Vienna, Geneva, Milan, Florence, Naples, Budapest, Venice etc., and in the last week of August will cross the Atlantic for New York where he arrives on the 28th August according to the present programme.

From New York, he touches the Niagara Falls and proceeds to Hollywood where he stays for nearly a month and will return to India via Singapore, Hongkong and Japan in the first week of December.



If you like his articles, you will also like his book !

A reader of "Filmindia" asked:

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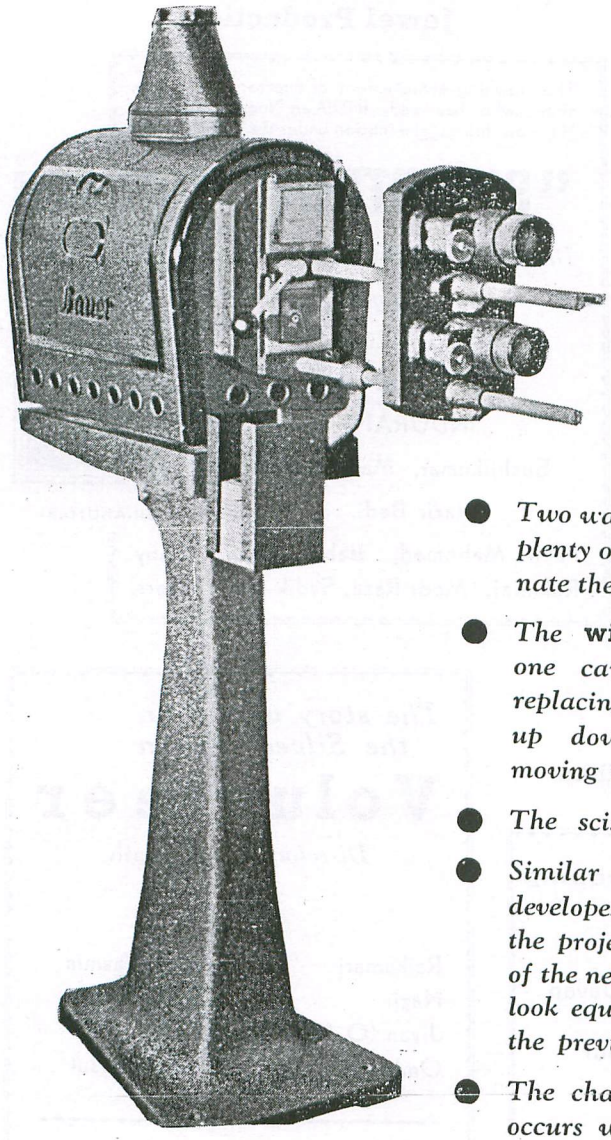

- *Two ways of fading over without dark intervals provide plenty of variation, the frequently changing pictures fascinate the spectator without wearying him.*
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Directed by
K. AMARNATH

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Miss VINAKUMARI

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Directed by: **A. M. Khan**

Starring:
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Director: K. Amarnath

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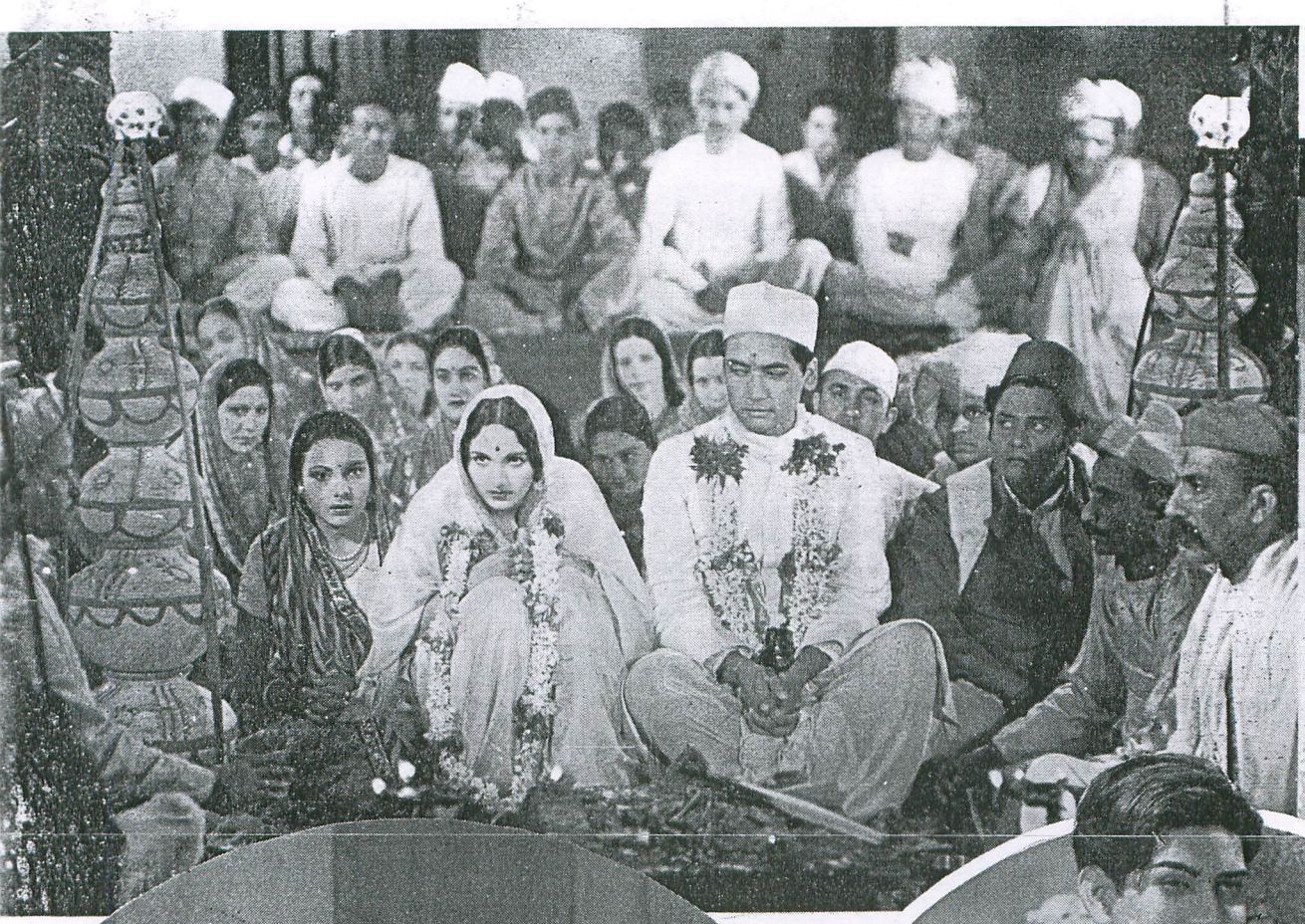
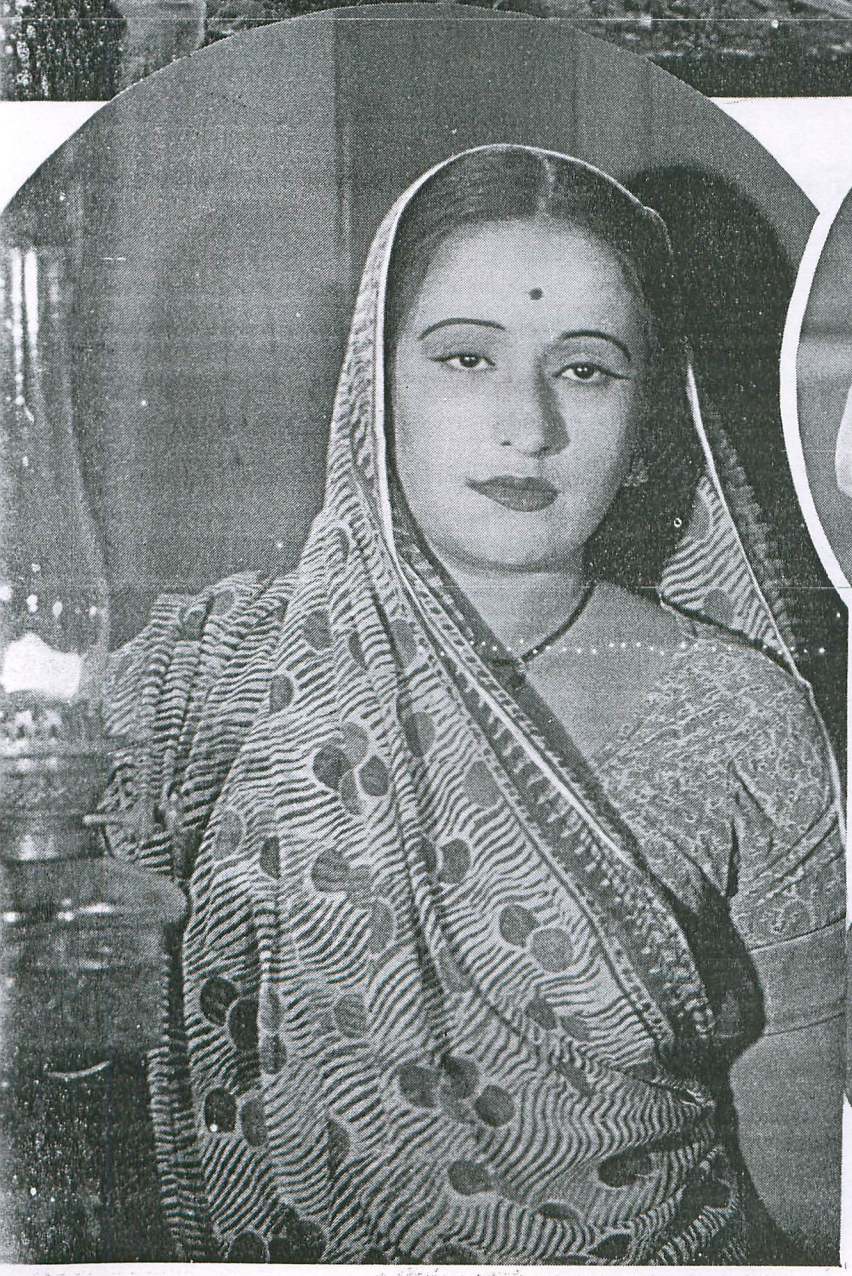
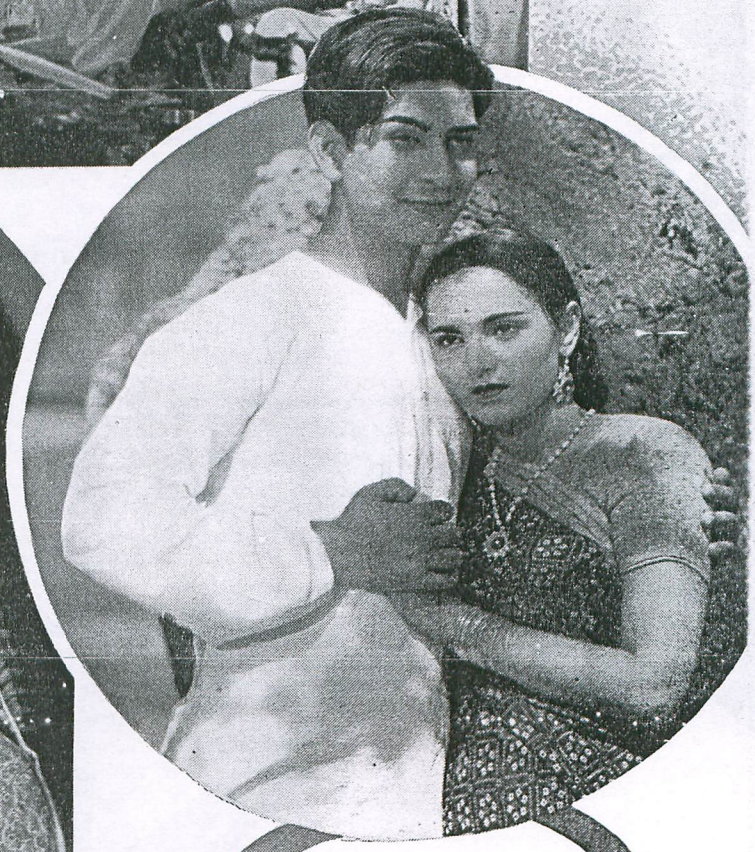
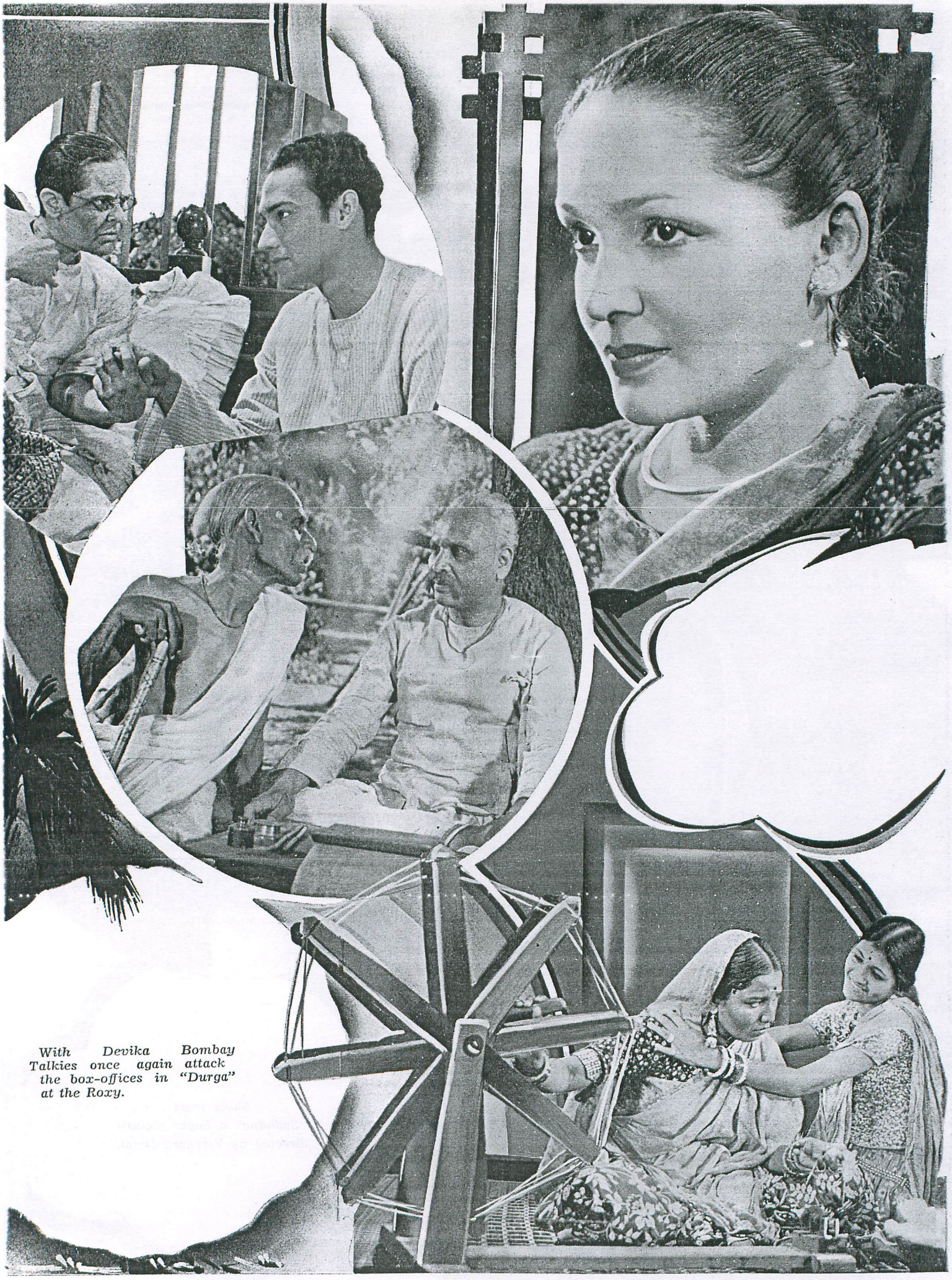




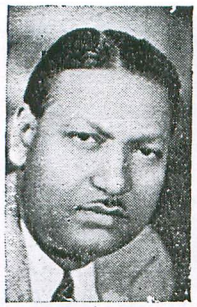


Shots from
"Sadhana" a Sagar picture
directed by Virendra Desai.



With Devika Bombay Talkies once again attack the box-offices in "Durga" at the Roxy.

Devoted to our Technicians



Krishna Gopal

(This page has been placed at the disposal of the Association of Cine Technicians of India and will be controlled and conducted by them to further the aims and objects of the Association.—The Editor.)

"WE SEEK RECOGNITION"

Says Krishna Gopal, Editor of A. C. T. I. Bulletin.

"The courtesy of this page extended to the Association of Cine Technicians of India on the part of the proprietors of Filmindia and specially of its Editor, must needs be acknowledged with grateful thanks. For we feel they have placed in our hands an efficient medium of approach to over 3,00,000 of their readers, patrons of the film to whom directly or indirectly we owe our existence.

It is true we shall continue to issue our quarterly Bulletin, our only official publication, but its circulation must necessarily be limited to at best the different sections of the Industry itself. But this page will reach much further. As has once been pointed out by your Editor, the Technician as a class must be more in the news, he must get that break that is his by right. And if prominent journalists like yourself take up the lead set by you, we are sure there will be nothing to complain. Once more therefore we thank the Editor and his colleagues for the courtesy of this page.

Of late the reaction to this lack of acknowledgement on the part of the Press and of the public in consequence towards ourselves, has manifested itself even within the Industry in the form of an utter neglect of the Technicians both socially and professionally in relation to other sections of the Industry. As a matter of fact this was brought home to us most forcibly as the one paramount lesson of the recent Silver Jubilee Celebrations and associated Congress. At the numerous functions, both official and non-official in connection with these jubilations it is interesting to note that to not one of these was a single technician invited, barring of course the solitary two who had the distinction of being on the Executive Committee.

It does not speak well of an organisation that owes so much, if not its very existence, to co-operative endeavour, and which has for its ideals, in the words of its promoters, the establishment of a status for the Industry and its workers. "Even if the Congress will ever have failed in its purpose," said a very prominent member of the Reception Committee once, "it will at least have succeeded in bringing the Industry before the notice of the public and of giving a status to every worker however humble working within it." We will say "Amen" to the hope, but the beginnings are not very optimistic of the future.

If we seek recognition to-day from the public, it is because we have been denied it from within ourselves. We have been set aside as the pariahs of the Industry, a necessary evil in the scheme of things. We have been branded as mechanics after all, creations of Science, devoid of that artistic and creative ability that is the test of the true worker. Ours is a profession that begins and ends with the snap of a switch or the twirl of an ebonite knob. There is no creative endeavour, no artistry, no claim to greatness that we could ever aspire to.

These and many more are the vilifications against us not from the public but from within our fold itself and therefore all the more bitter. It will be our purpose to use these pages not to criticise those that seek thus to vilify us, but to give you from month to month a greater insight into the aims and aspirations of a body of workers, whose craft constitutes a unique but happy combination of the scientific and the artistic, and thus to draw your sympathy towards them and finally to demand from you the recognition which we feel that you alone can give them."

(*Continue from page 32.*)

only contempt among writers for the screen-plays they are forced to do. Now they know that the American film industry is capable of producing real works of art with profound social messages, and they have been cheered up no end.

"CRISIS"

There is another fine film circulating in America attacking Hitler's rape of Czechoslavakia. It is again a documentary made on the spot in Czechoslovakia in the months before Munich by the director Herbert Kline. In telling fashion this film, **Crisis,** is warning America against the plots of Hitler and the aid he can expect from the traitors in the democracies like Chamberlain and Daladier. It is a hair-raising experience to see the murder plots being laid by the German Nazis in the little democracy.

The ferment I speak of is not yet clear wine. Reactionary companies will fight against content in films until they have been defeated at the box office by the new, exciting social themes. They can also be expected to pervert topical themes to demagogic ends, as M.G.M. did in the picture, **Idiot's Delight.** They were too cowardly to clearly designate the war forces in the European crisis which serves as a back-ground to the love story.

Cancel The Plans

But the trend is on. The petition being prepared comes at a propitous hour. Many producers are frankly puzzled as to what direction to take. We propose to them to begin by cancelling all plans for more trouble-making pictures directed against peaceful, friendly peoples like the Indians.

The Staggering Story of Two Bad Men and a Blind Girl

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My Eyes

Their Maiden Production

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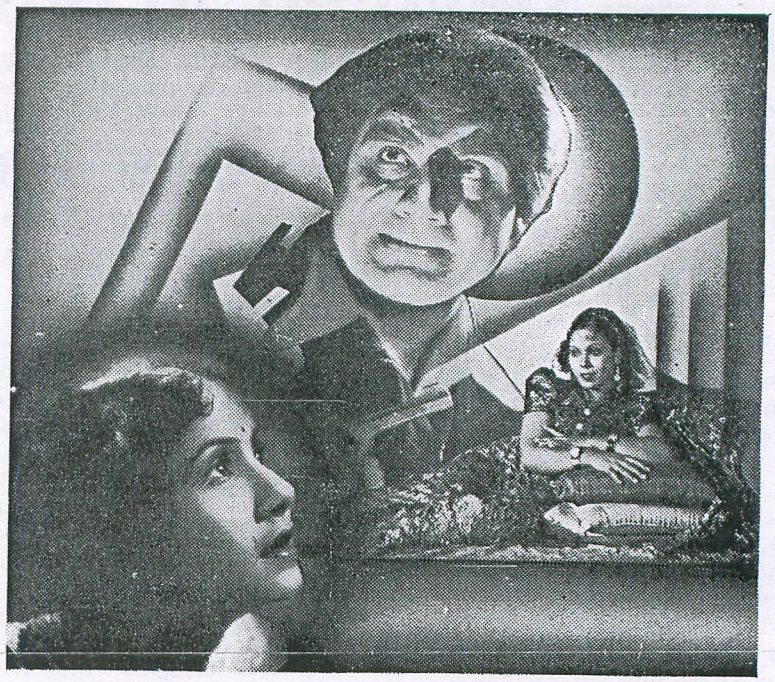

★ *For Bookings:* **Supreme Film Distributors,** Dadar Main Road, Bombay-14 ★

French Scientists Amazing Discovery To Cure
DIABETES !

All people are liable to diabetes in some form or other: when it gets a hold its consequences are fatal. Medical statistics show that diabetes is on the increase; medical opinion holds that the nervous tempo of modern life and its increasingly sedentary nature aggravate the disease.

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I recommend COPALTRA very strongly to the sufferers of Diabetes.

Yours truly,

24th June 1939. Sd. Jehangir F. Kharas.

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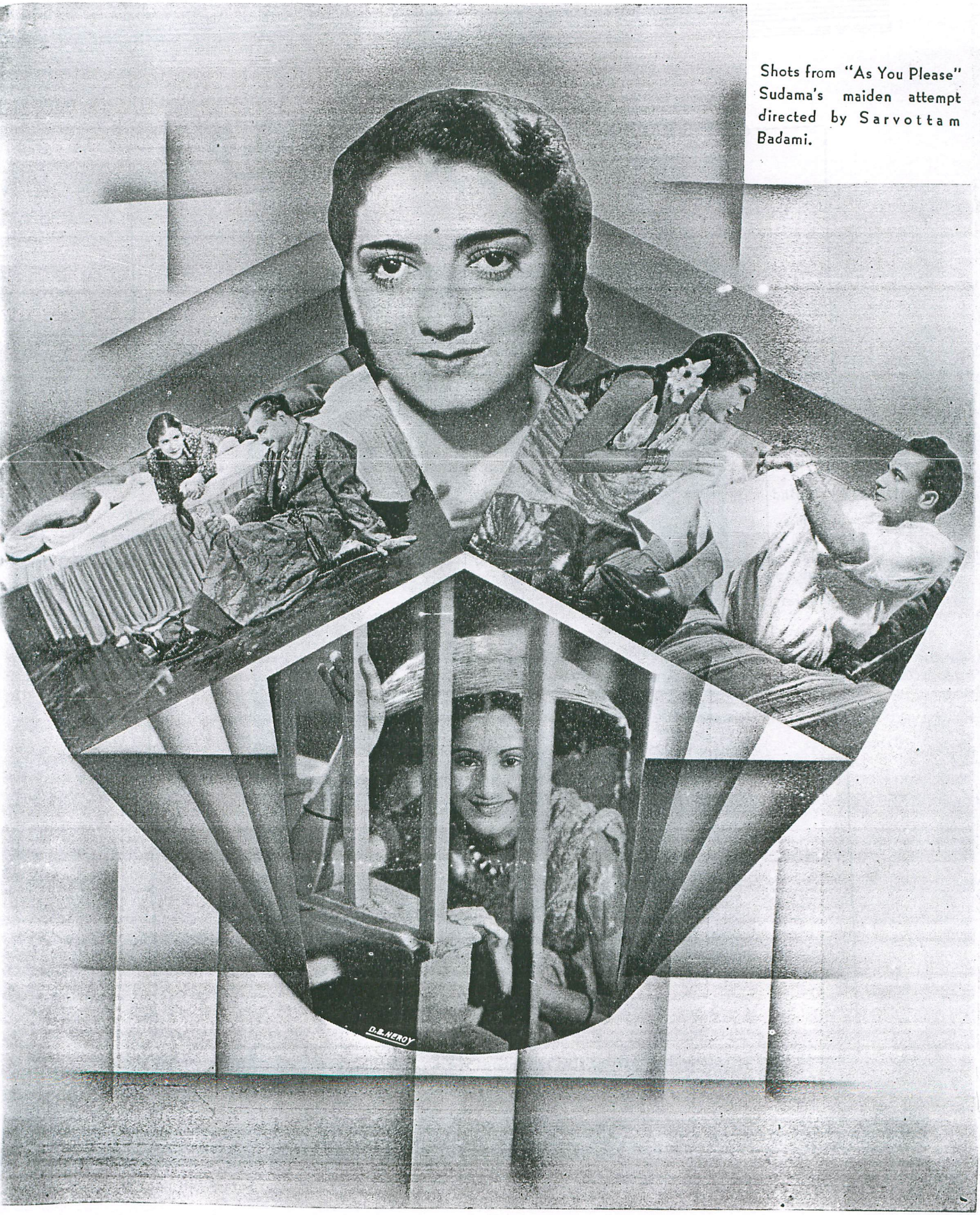

Shots from "As You Please" Sudama's maiden attempt directed by Sarvottam Badami.

"SUDAMA" PRODUCTIONS

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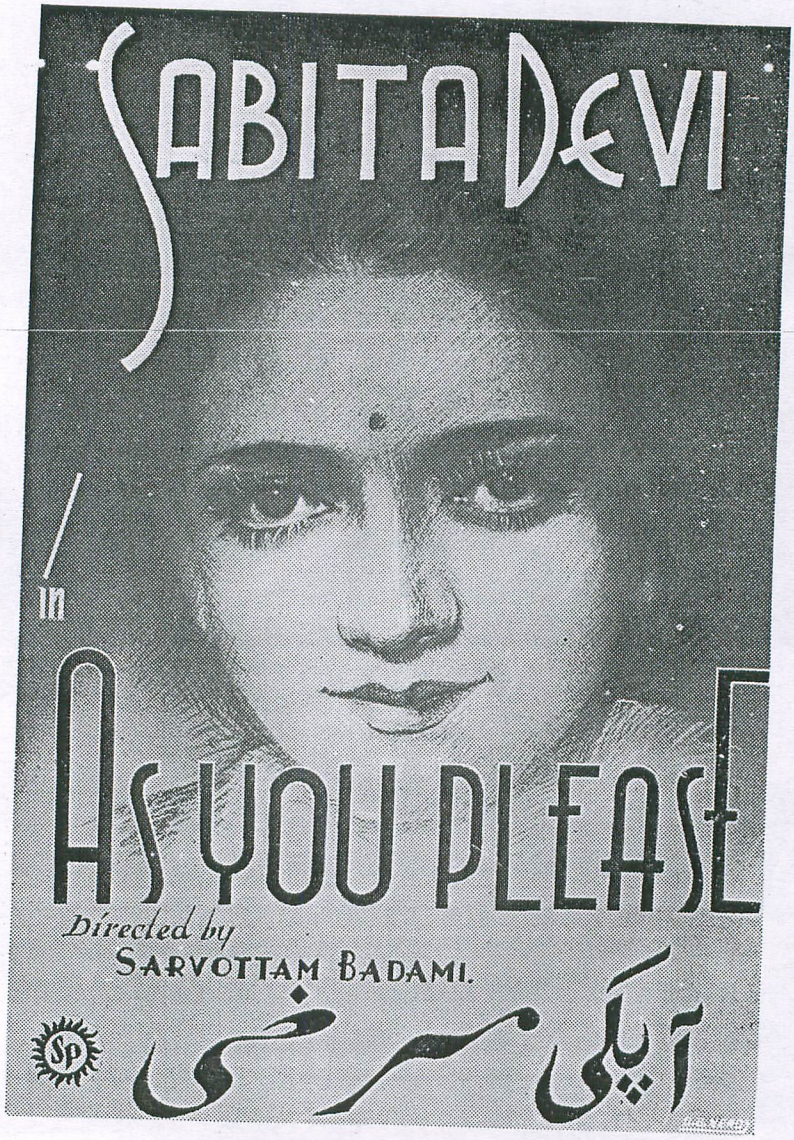

with
MOTILAL
VASANTEE
MAZHAR
KHURSHID
and others.

Produced at Ranjit Studios.

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Studio Close-ups

SAGAR MOVIETONE

"The Only Way" is having a good run at the Pathe Cinema and it is expected that the picture will be an all-India success. This success has put in more vigour into director Mehboob who is absolutely concentrating on 'Ali Baba and the Forty Thieves', the costume picture which is being produced in Hindi and Punjabi. At the studios director Nandlal has also completed "The Comrades" while director Madhu Bose has shot over 40,000 feet of his picture in Hindi and Bengali called "KUMKUM THE DANCER". This picture has a very strong cast in Sadhana Bose, Padma Devi and others. By the time this is in your hand, 'Sadhana' a social picture of our villages will have been released at the Imperial Cinema, Bombay.

RANJIT MOVIETONE

"Sant Tulsidas" the superb, spectacular picture of Ranjit on which the producers have spent some lakhs of rupees was opened at the Royal Opera House on the 24th by Mr. Shantaram of Prabhat. The picture had a huge reception. At the studios, director Kardar has had to stop the shooting of 'Pagal' as Miss Madhuri, the heroine of the story has been lying ill. He has however taken up another subject. Sardar Chandulal Shah has now started shooting 'Achhoot' in right earnest. While director Jayant Desai, not content with the laurels he has won in "Tulsidas" has already taken up another social subject in hand.

BOMBAY TALKIES

Before the ink of this issue is dry you will have heard the roaring success of "Durga" the latest picture of this studio, starring Devika Rani after a very long time. "Durga" is a drama of modern life and is reported to be free of any sob stuff of melodramatic hysterics. It is a drama of those elements which are there in every human being and which have been so beautifully treated by the writer that the picture becomes a rational document of life. With Devika Rani in it it also becomes an affectionate link with the public.

EVEREST PICTURES

Mr. Ezra Mir has returned from his holiday at Mussoorie and is now seriously working on the scenario of his new picture. As the picture is called "We Indians" the theme is obvious. It must be dealing with the patriotic side of our existence.

MOHAN PICTURES

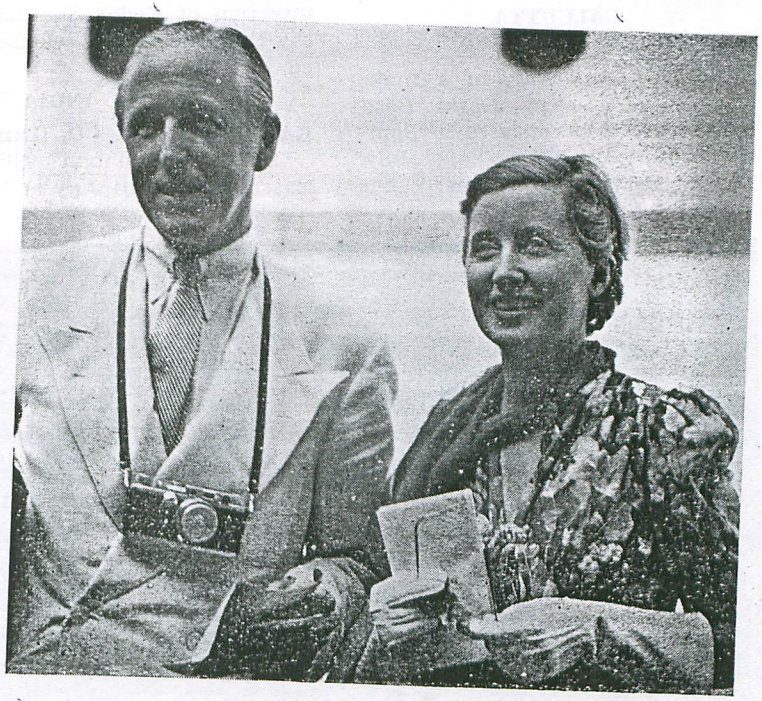
"Swastika" under the direction of Mohan Sinha is being shot very fast at the Andheri studios of this company. On the other hand director Amarnath has completed the "Chashmawali" and by the time this issue is out this picture will have been released at several centres. "Black Heart" another social thriller under the direction of A. M. Khan is likely to be completed very soon. The Tamil programme in 'Jaya Bharati' in production is proceeding satisfactorily under director Yagnik.

They have also shot a Topical of the All India Congress Committee held in Bombay.

POONA

PRABHAT FILM CO.

"Life Is For Living" a social picture with a burning problem in which the policeman and a prostitute combine to make a wonderful picture is now fast nearing completion. "Director Shantaram cannot be seen by the visitors" is the reply given to hundreds, when people call to see this brilliant man. The reason is simple. He is busy with 'Life Is For Living' which is being shot in Marathi and Hindi and with a cast led by



Director William Keighley and his charming wife Geneovieve Tobin snapped at the Taj in Bombay when Baburao Patel met them. Bill Keighley thought Sabu to be a good advertisement of India in America: Baburao Patel of course disagreed.

Mrs. Shantabai Hublikar and Shahu Modak. We expect to see this picture sometime by the end of July.

SARASWATI CINETONE

"Bhagwa Zenda" the patriotic picture from the times of Shivaji the Great, was released at Poona and is reported to have had a wonderful reception. It is very soon coming to Bombay, probably at the Central Talkies. We are sure that the success of this picture will give new impetus to the studio.

KOLHAPUR

HUNS PICTURES

"Bottle of Brandy" the social picture on prohibition has been running very well in Bombay in its Marathi version, while at Ahmedabad the Hindi version has also been drawing large crowds. This is the third consecutive success of Huns Pictures, the previous two being 'Brahmachari' and 'Devata'. The next story called 'In Search of Happiness' is also a social melodrama which the producers expect to be an equally big success. Bravo Huns!

CALCUTTA

NEW THEATRES LTD

"Sapera" the story of a snake charmer, directed by Devki Bose, is expected to be released in Bombay on the 1st of July. The Bengali version has already been released in Calcutta and the public have voted it to be an excellent picture. At the studio 'Kapal Kundala' has been completed and is lying ready for release, while director Barua has completed 'Rajat-Jayanti'. Director Nitin Bose is preparing fast 'Jiban Maran'. Director Hem Chunder is also shooting another social picture in two languages. The Hindi version is titled "Jawani Ki Rit".

SHREE BHARAT LAKSHMI PICTURES

The inevitable Vithaldas Panchotia has again been busy shooting "Takdeer Ki Tope". On the other sets, 'Matwali Meera' a picture in Hindi and Punjabi under the direction of Profulla Roy is making fine progress. While 'Parasmani' a Bengali picture has been completed and is awaiting release.

FILM CORPORATION OF INDIA LTD.

Woven around the life of a girl 'Dil Hi To Hai' is the story that is being shot at the studios now. It features Ramola Devi under the direction of Kedar Sharma. They say that the picture will be finished very soon.

SOUTH INDIA

KAPURCHAND & CO, (Bangalore)

"Baktha Kumanan" will be released on the 8th July at Wellington Talkies, Madras. Miss. T. P. Rajalakshmi and Mr. V. A. Chellappa are featured in the lead. It should prove a success. Let us see.

ANGEL FILMS, (SALEM)

"Parasuramavathar" a Tamil mythological picture is expected to be produced shortly, with Miss Balasaraswathi and M. R. Krishnamoorthy.

CHANDRAPRABHA CINETONE.

"Sakunthala" will shortly go into production at the Newtone Studios. Suported by a good cast and M. S. Subbulakshmi in the lead the picture is expected to be a success.

ROYAL TALKIE DISTRIBUTORS, (Madras)

Shooting of "Saku Bai" with Aswathamma in the lead is reported to have been completed.

CHELLAM TALKIES, (Coimbatore)

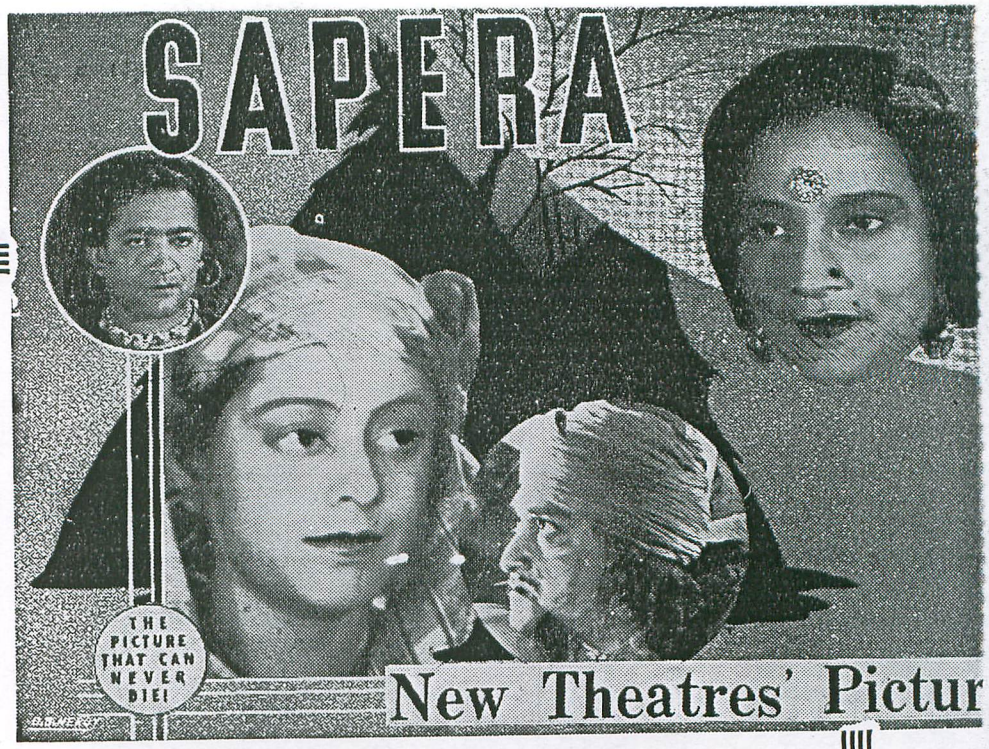
In the second week of July "Syrandhri", a tamil mythological picture with the Ratnabai Sisters in the lead is scheduled for release.

THE DECCAN FILM DISTRIBUTORS, (Bangalore)

A Tamil stunt thriller is getting ready in one of the Bombay Studios and is expected to be released shortly. It is called "Revenge". Their next is said to be "Prisoners of the Blue Mountain" in Tamil.

Sushil Kumar and Kumari Vina, in Mohan Pictures Social film "Swastika" directed by Mr. Mohan Sinha.

Printed by Camer Saleh at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for 'filmindia Publications Ltd.' from 104, Apollo Street, Fort, Bombay.



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The SNAKE-CHARMER

The Life and the Loves of a Man who Defied Death !!

("SAPEHRA" — "सपेरा")

★

Headed with a strong cast:

KANAN BALA - PAHARI SANYAL

NAWAB - MENAKA

K. C. DEY - PRITHVIRAJ B. A.,

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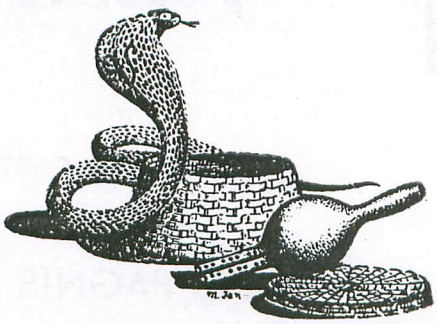

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With music that sets a new vogue in Rhythm, Dance Tempo by **R. C. BORAL**

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